

Alma Mater Studiorum Università di Bologna
DIPARTIMENTO INTERPRETAZIONE E TRADUZIONE
Corso di Laurea magistrale in Specialized Translation (classe LM-94)

Tesi di Laurea
in Spanish for Media Communication

More than just translating:

the transcreation of advertising campaigns in international marketing

Candidata
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Correlatore
Giacomo Falconi

Anno Accademico 2022/2023
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A chi non avrei voluto dire addio

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Abstract

This Master's thesis explores the dynamic field of transcreation within the context of today's globalized society, marked by an increasing demand for effective communication in marketing and advertising to achieve free flow of information, products, and services across cultural and linguistic boundaries. Transcreation, a practice that goes beyond traditional translation, is essential for conveying messages and brand identities across different languages and cultures while maintaining cultural relevance and emotional resonance. This work explores transcreation as a unique and indispensable task within the broader field of multilingual advertising.

The theoretical framework lays the groundwork for examining transcreation. Three chapters explore transcreation as a distinctive professional task, delve into integrated marketing communication, and focus on multimodality in the contemporary advertising landscape so as to establish that transcreation is not merely a business concept but a distinct practice in the marketplace with its own focus and requirements.

After delineating the purpose of the thesis, the chosen methods and corpus in the methodology section, the following one scrutinizes eleven advertising campaigns transcreated across English, Spanish, and Italian-speaking regions. Through an in-depth descriptive-comparative analysis, this section aims to exemplify the practical application of transcreation by aligning it with industry procedures, from the initial brief to client feedback. It also uncovers parallels and disparities among transcreation practices around the globe and proposes new transcreations for the Italian market, exemplifying the practical application of this professional task.

This work contributes to the evolving body of knowledge of transcreation in the domain of translation studies and cross-cultural communication by providing a comprehensive understanding of transcreation and its vital role in the advertising industry. By unraveling the intricacies of transcreation and offering practical insights, it addresses the challenges of conveying messages effectively across cultural and linguistic divides in the digital age.

Riassunto

Questa tesi di laurea magistrale si colloca nell'ambito multimodale e multidisciplinare della transcreazione, esplorandolo nel più ampio contesto della società contemporanea globalizzata. In questa realtà, caratterizzata da una crescente necessità di comunicazione pubblicitaria efficace, l'obiettivo principale è quello di facilitare sempre più il libero flusso di informazioni, prodotti e servizi attraverso le barriere culturali e linguistiche. La transcreazione, superando i limiti della traduzione tradizionale in senso lato, si rivela fondamentale per veicolare messaggi e brand identity tra lingue e culture diverse, preservandone allo stesso tempo la rilevanza culturale e il coinvolgimento emotivo. Questo elaborato vede la transcreazione come compito unico e indispensabile nel campo della comunicazione multilingue.

Il quadro teorico fornisce le basi per l'analisi della transcreazione, con tre capitoli dedicati all'esplorazione della pratica come professione distintiva, all'approfondimento della comunicazione integrata di marketing e alla focalizzazione sulla multimodalità nel panorama pubblicitario contemporaneo. Ciò dimostra come la transcreazione non sia semplicemente un concetto commerciale, ma una pratica a sé stante, con i propri obiettivi e requisiti.

Dopo aver delineato lo scopo dell'elaborato, i metodi di analisi e il corpus selezionato, si procede analizzando undici campagne pubblicitarie transcreate in regioni di lingua inglese, spagnola e italiana. Attraverso un'approfondita analisi descrittivo-comparativa, questa sezione mira a esemplificare l'applicazione pratica della transcreazione, seguendo le fasi tipicamente usate nel settore, dal brief iniziale al feedback del cliente. Inoltre, vengono individuate similitudini e differenze tra le pratiche di transcreazione a livello globale, proponendo nuove versioni specifiche per il mercato italiano, illustrando in questo modo l'applicazione pratica di quanto enunciato nel quadro teorico.

Questo lavoro contribuisce all'evoluzione delle conoscenze sulla transcreazione all'interno degli studi sulla traduzione e sulla comunicazione interculturale. Offrendo uno studio approfondito della transcreazione e del suo ruolo cruciale nell'industria pubblicitaria, vengono rivelate le complessità di questo processo e vengono forniti spunti pratici per affrontare le sfide legate alla trasmissione efficace dei messaggi, superando i divari culturali e linguistici nell'era digitale.

Resumen

Este trabajo de fin de máster explora el dinámico campo de la transcreación en el contexto de la globalización en la sociedad actual, marcada por una creciente demanda de comunicación eficaz a través del *marketing* y la publicidad con el objetivo de lograr la libre circulación de información, productos y servicios superando las fronteras culturales y lingüísticas. La transcreación, una práctica que va más allá de la traducción tradicional, es esencial para transmitir mensajes e identidades de marca a través de diferentes idiomas y culturas manteniendo, al mismo tiempo, la relevancia cultural y la resonancia emocional. Asimismo, este trabajo explora la transcreación como una tarea única e indispensable dentro del campo más amplio de la publicidad multilingüe.

El marco teórico sienta las bases para analizar la transcreación. Tres apartados exploran la transcreación como tarea profesional distintiva, profundizan en la comunicación integrada de *marketing* y se centran en la multimodalidad dentro del panorama publicitario contemporáneo, con el fin de establecer que la transcreación no es un mero concepto empresarial, sino una práctica diferenciada en el mercado con su propio enfoque y requisitos.

Una vez establecidos el propósito de este trabajo, los métodos elegidos y el corpus en la sección de metodología, el siguiente apartado examina once campañas publicitarias transcreadas en regiones de habla inglesa, española e italiana. A través de un profundo análisis descriptivo-comparativo, esta sección pretende ejemplificar la aplicación práctica de la transcreación alineándola con los procedimientos de la industria, desde el *briefing* inicial hasta el *feedback* del cliente. Por otro lado, descubre paralelismos y disparidades entre las prácticas de transcreación en todo el mundo y propone nuevas transcreaciones para el mercado italiano, ejemplificando la aplicación práctica de esta tarea profesional.

Al proporcionar un estudio exhaustivo de la transcreación y su papel vital en la industria publicitaria, este trabajo contribuye a la evolución del conocimiento de la transcreación en el ámbito de los estudios de traducción y de comunicación transcultural. Al desentrañar los entresijos de la transcreación y ofrecer ideas prácticas, aborda los retos que plantea la transmisión eficaz de mensajes a través de las barreras culturales y lingüísticas en la era digital.

Table of contents

Introduction	13
1. Transcreation	17
1.1 Defining transcreation	17
1.1.1 <i>Early uses of the term</i>	19
1.1.2 <i>Scholarly views</i>	20
1.1.3 <i>Practitioners view</i>	22
1.1.4 <i>Scholars vs. practitioners</i>	24
1.2 Labeling transcreation within advertising	26
1.2.1 <i>Adaptation, internationalization, translation and transcreation</i>	26
1.2.2 <i>Advertising translation vs. transcreation</i>	28
1.3 Industry statistics overview	29
1.4 The transcreator's skills.....	30
1.5 Workflow for international marketing and advertising	33
1.5.1 <i>Domestic market vs. foreign market</i>	33
1.5.2 <i>Transcreation workflow</i>	36
1.5.3 <i>Organization of transcreator's work</i>	37
1.6 Translation and localization vs. transcreation	37
1.6.1 <i>Localization vs. transcreation</i>	38
1.6.2 <i>Translation vs. transcreation</i>	39
2. Integrated marketing communications (IMC)	45
2.1 IMC and transcreation	45
2.2 Defining Integrated Marketing Communication	45
2.3 Relationship marketing and branding.....	46
2.3.1 <i>Cultural sensitivity, brand perception and consumer's behavior</i>	47
2.3.2 <i>Adaptation of marketing communications: advantages and disadvantages</i>	51
2.4 Transcreation within advertising and marketing	52
2.4.1 <i>General features</i>	52
2.4.2 <i>Self-reference criterion and ethnocentrism</i>	53
2.5 Developing an advertising campaign	54
2.5.1 <i>Testimonial advertising</i>	55
2.5.2 <i>Referential advertising</i>	56
2.6 IMC strategies	57
3. Multimodality and advertising	61
3.1 Advertising communication: from text to multimodal discourse.....	61
3.2 Defining multimodality	63
3.2.1 <i>Historical overview</i>	63
3.2.2 <i>Some key principles</i>	64
3.3 Multimodal elements and advertising	65
3.4 Multimodality and online advertising	65

3.4.1 <i>Web 2.0 and hypertext</i>	66
3.4.2 <i>The corporate website</i>	67
4. Selected methodology and corpus	69
4.1 Theoretical framework.....	69
4.1.2 <i>Functional theories</i>	72
4.1.2.1 <i>Skopos theory</i>	72
4.1.2.2 <i>Functional equivalence</i>	73
4.1.2.3 <i>Christiane Nord: text analysis in translation</i>	74
4.1.3 <i>Semiotics and symbolism in advertising translation</i>	75
4.1.3.1 <i>Semiotics</i>	75
4.1.3.2 <i>Semiotics for marketing and advertising effectiveness</i>	76
4.1.3.3 <i>Symbolism</i>	77
4.2 Corpus and methodology of analysis.....	78
4.2.1 <i>Data collection and organization</i>	78
4.2.2 <i>Analysis of source and target advertisements</i>	80
4.2.2.1 <i>Nord's WH-questions</i>	80
4.2.2.2 <i>The comparative method and proposals for Italian transcreations</i>	81
4.3. Advertising.....	82
4.3.1 <i>Two types of communication: above-the-line and below-the-line</i>	83
4.3.2 <i>Ad structure</i>	84
4.3.3 <i>The transcreation brief</i>	86
5. Analysis of the transcreations	91
5.1 Analysis of effective transcreations	91
5.1.1 <i>Vodafone: the 'Together We Can' campaign</i>	91
5.1.2 <i>Russell Hobbs: the Satisfry Collection</i>	97
5.1.3 <i>Carapelli: authenticity and quality</i>	103
5.1.4 <i>Mutti: a tomato epiphany</i>	108
5.1.5 <i>Olay: the 'Regenerist' campaign</i>	111
5.1.6 <i>Gillette: the 'Gillette BODY' campaign</i>	117
5.1.7 <i>Kinder Joy: the joy of childhood</i>	125
5.1.8 <i>Tic Tac: a 'refreshing' history</i>	129
5.1.9 <i>Gullón's case study</i>	132
5.1.10 <i>The Kellogg Company case study</i>	136
5.2 Analysis of failed transcreations.....	147
5.2.1 <i>Pepsi's advertisement failure</i>	147
Concluding remarks	157
References	161
List of figures	171
List of tables	173
Ringraziamenti	175

Introduction

Today's globalized society is marked by the free flow of information, products, and services across geographical and cultural boundaries. The digital age has rendered distances virtually inconsequential, enabling companies and organizations to operate on a global scale. Against this backdrop, effective communication with diverse audiences is not only essential but also increasingly complex. Marketing and advertising, in particular, are faced with the daunting challenge of conveying messages and brand identities across various languages and cultures. As a result, the field of translation has expanded to encompass the multifaceted task of transcreating. The applications of transcreation are vast and span various fields, but it shines most brilliantly in the realm of marketing and advertising, where conveying brand identity and evoking emotional responses are paramount.

In certain respects, transcreating goes beyond the traditional concept of translating when applied to the realms of marketing and advertising. It outgrows the inherent limitations of conventional translation methods to better resonate with the cultural nuances of its target audience. These limitations include the potential loss of cultural relevance, unintended shifts in tone or meaning, and the inability to evoke the desired emotional response from the audience. Transcreation seeks to overcome these challenges by seamlessly integrating the new linguistic copy into a more complex *communicative artefact*—like a tv spot, a radio commercial, a magazine ad campaign, a web banner, packaging, etc.—built through marketing and advertising processes, thereby ensuring that the intended message remains intact while newly dressed for new target markets. In brief, transcreating involves preserving the client's (sender's) intention and brand identity, and fostering the product's (new) market placement while adapting the content to resonate with the cultural norms, expectations, and preferences of target audiences.

When advertisers endeavor to design new versions of advertising messages for international markets, they confront a pivotal choice involving three approaches for crafting an advertising message: (1) launching a standardized campaign in English without modifying the original advertising content; (2) devising new advertising campaigns tailored to each specific target market; (3) translating an existing campaign. Typically, when an advertising campaign is amenable to adaptation to other markets, the creative team opts for the third option, i.e., translating the original. However, a mere translation of headlines or body copy often falls short to craft an effective advertising message, for they may lack the capacity to engage and captivate the intended target audiences. Companies run the risk of damaging their reputation if they neglect the nuances of cultural distinctions and fail to adeptly tailor the message content to suit the sensibilities of the recipients in the target market.

The cross-domain nature of transcreating calls for insights from diverse fields of expertise, fostering a comprehensive knowledge of this practice. Hence, transcreating is a multi- and interdisciplinary activity, often carried out by a team of where translators are one member with the main (shared) responsibility on the new text and a lesser but important say in other aspects of the new communicative artefacts. Such

an approach is essential to outline the fundamental abilities to meet the expectations of transcreating tasks and job profiles, however labeled. While transcreation is an outgrowth from translation, its practitioners need a particular skillset beyond the typical translation proper. Transcreators draw from a rich toolbox of abilities to take part of iterative team workflows involving meticulous processes of research, adaptation, and review, often asking for the input of the clients to ensure that the product, the newly created communicative artefact, aligns with their wishes.

Graduates from a course of study in specialized translation will encounter a diverse array of service demands upon entering the workforce. These demands span from traditional translation to transcreation, including adaptation and localization. Their applicability varies according to the text type and format that requires translation, the field within which the translation will be used, and the specific purpose it serves. The aim of this MA thesis is to illustrate that the notion of *transcreation* does not infringe upon or replicate any established concept within the field of translation studies. It stands alone as a distinct task and even a different job profile, within the broader field of *multilectal mediated communicative tasks*, and thus merits recognition and focused training.

In order to underscore the scope of this profession, the thesis offers analyses of transcreated content. This approach aims to show that transcreation is not merely a business concept but a real, distinct practice in the marketplace, with a clear focus. In sum, this thesis seeks to unravel the intricacies of transcreation, and to offer a comprehensive understanding of its foundations and real-world applications in the field of multilingual advertising. Through this exploration, it aims to contribute to the growing body of knowledge in the domain of translation studies. The thesis is organized into three main sections: framework, methods, and applications.

The theoretical framework, in turn, is structured into three chapters that lay out the groundwork to examine transcreating. The first chapter introduces transcreation as a distinctive professional translation task that combines translation with a multimodal component beyond generating new copy. The chapter also elucidates its purpose, underscores the essential skills sought in transcreation experts, outlines the procedural steps in the transcreation process, and delineates its potential domains of application, culminating in the domain of marketing and advertising. The second chapter delves into integrated marketing communications and underscores the importance of keeping campaign consistence. It further addresses the effective engagement with consumers across various media, communication channels, campaigns, and cultural milieus, and highlights the interdisciplinary nature of transcreation practices. The third chapter focuses on multimodality in the contemporary advertising landscape and delves into the influence of an interconnected world on global communication. It explores topics such as Web 2.0, hypertexts, and the pivotal role played by corporate websites in presenting an international showcase of a company and its products. These aspects are introduced as foundational elements for the subsequent chapters' analysis.

The methods section outlines the corpus of advertising campaigns that section three analyzes and the method used to do so. It primarily centers on the domain of advertising. It explains the intricacies of two modes of advertising communication:

above-the-line and *below-the-line* and then elucidates the typical structure of an ad and describes *transcreation briefs*. The prior information lay the foundation for the comprehensive scrutiny of eleven advertising campaigns transcreated across English, Spanish, and Italian-speaking regions. This descriptive-comparative analysis seeks to unearth the parallels and disparities among the three versions, culminating in proposals of new versions for the Italian market. This endeavor aims to exemplify the practical application of the transcreation service by aligning it with the actual procedures practiced by industry professionals, taking into account all the sequential phases that follow from the *brief* to the *feedback*.

1. Transcreation

A *communicative artefact* is a multimodal object devised to be used in human communication that includes one or several natural languages (Shreve 2020: 85). *Transcreation* is a professional translation task that entails translating but also further changes in the communicative artefact, related to other semiotic codes—even creating an entirely new communicative artefact. It is used mainly in professional translation tasks in creative fields, such as literature, marketing, advertising, videogames, websites, information materials, mobile applications, etc. (O'Hagan & Mangiron 2013; Katan 2016; Morón & Calvo 2018; Ruvalcaba et al. 2019). Over the past two decades, transcreation has gained prominence among the *language service providers* (LSPs). It is also acknowledged to be an added-value translation service in the international standard norm ISO:17100 (AENOR 2016).

Transcreation is becoming increasingly widespread, and forums, conferences and conventions have become a sounding board for this topic, but it remains the subject of heated debate and controversy among scholars, LSPs and translators, and it has no universally accepted definition. Rand (2017) notes that it is common to approach transcreation in different ways, including *creative translation*, *international copy adaptation*, *cultural adaptation*, and *cross-market copywriting*. Authors, researchers, and practitioners also disagree about the origin of this task, its main characteristics, and the areas where it can be applied. Gambier (2019) does not even consider transcreation to be either a specific professional practice or an area of specialization and simply regards it as another label for translation.

This chapter discusses several views on transcreation to provide an overview of the current conceptualizations of transcreation, both from academic and industry views. Therefore, the presented scopes have been collected from both translation studies and the transcreation industry. After a brief contextualization and definition of the general professional task, the chapter will focus on transcreation in the marketing and advertising industry.

1.1 Defining transcreation

Achieving a full match between this concept and the labels used to talk about it is difficult, and this section cannot aim to settle what transcreation actually is. As a social reality, transcreation will be what people want it to be. The term itself is under development and, as mentioned, there is no real consensus on what it covers. The problem underlying today's heated debates about transcreation concerns firstly whether it is a practice other than translation and, secondly, whether it is a service, a strategy, or an approach.

At the time of writing, the term *transcreation* has failed to enter any English monolingual dictionary. In the web, the only entries for it can be found in the *Online English Dictionary* from Macmillan Education and in the *Collins Online Dictionary*. However, in them *transcreation* appears as a term entered by online users in the open dictionary section, or directly in the new word suggestion section, so for the

bibliographers it is still pending possible and future investigations of the term.¹

In the *Oxford English Dictionary*, however, *transcreate* appears as a nonce-verb, i.e., as an “unofficial” verb, created for a particular occasion or situation. It is defined as ‘To create by or in the way of transmission.’ To illustrate it, the dictionary quotes S. T. Coleridge (1839): “Not the qualities merely, but the root of the qualities is transcreated. How else could it be a birth,—a creation?” So, the word *transcreation* can be said to have first been used as a blend of *creation* and *transmission*—the latter being a concept that can be referred to when talking about translation. Hence, while the notion of TRANSCREATION is recognized by dictionaries through the verbal form *transcreate*, *transcreation* can be regarded as a noun that is not officially part of the English language, as reflected by (its absence in) the *Oxford English Dictionary*.

In brief, despite the massive yet very recent trend of adopting *transcreation* as a term in marketing and advertising, the word is not yet enshrined. This does not necessarily undermine its legitimacy, and it is indeed increasingly used in certain fields. Yet it is a word still seeking for some kind of an author, craving recognition and familiarity among the general public. Perhaps it is precisely for these reasons that both scholars and practitioners have been working hard—and continue to do so—to explain, define and understand the phenomenon.

In view of there being no record in dictionaries yet and transcreation research being still at an early stage, some scholars have attempted to dress it conceptually and forward their own definition. Rike (2013) speaks of *transcreation* as “an approach used in particular for websites, marketing and advertising texts” (2013: 73). Chaume (2018: 96) states that “transcreations are all forms of semiotic adaptation and manipulation where some or most—if not all—semiotic layers of the original (audio) visual product are localized.” Transcreation expert Sattler-Hovdar suggests a way to simplify the understanding of the term: While it is easy to link the first part of the compound (*trans-*) to the practice of translation/transmission (as mentioned), the association of the second part of the term (*-creation*) with the creation of copy is not immediate (Sattler-Hovdar 2019).² The tendency to link the “creation component” with *creativity*, however, generates strong skepticism. Thus, Sattler-Hovdar (2019) suggests a simple equation: *transcreation* = *translation* + *copywriting*. This equation solves the problem and sheds more light on the features that make up the task. Hence, this MA thesis chose the definition of *transcreation* by Díaz & Olvera (2021: 358), for it attempts to enclose all the elements considered thus far:

Transcreation is a type of translation characterized by the intra-/interlingual adaptation or re-interpretation of a message intended to suit a target audience, while conveying the same message, style, tone, images and emotions from the source language to the target language, paying special attention to the cultural characteristics of the target audience. This re-interpretation of the message may imply adaptations that move away from the original text to a greater or lesser extent to fit the original purpose, transmit the original message and overcome cultural barriers. For such reasons, it is present in persuasive and communicative contexts.

¹ (OED 2000) <https://www.macmillandictionary.com/dictionary/british/transcreation>
(Collins 2021) <https://www.collinsdictionary.com/submission/24285/transcreation>

² Here, *copy* is ‘the written part of the [advertising] message’ (Coviello 2011: 207).

In this definition, transcreation is not merely a purely linguistic translation of content, but it is also about cultural adaptation (Fernández 2019). Please note that it is not a matter of the nature of the task, but of the specific requirements and shapes translating takes when facing particular demands, which may require developing particular working ways and skills, even though it does not necessarily qualify as an entirely different task. Transcreation has played an important role in marketing and advertising in recent years, as a popular and appreciated method for companies to adapt their marketing campaigns to other national markets. In particular, some products and projects that may require the use of transcreation are web campaigns aimed at attracting customers from other markets (Ray & Kelly 2010).

1.1.1 *Early uses of the term*

Since transcreation is relatively new, it is quite logical to assume that it will be based on an equally new or newly reframed set of ideas. Yet a new term does not necessarily imply that the ideas underlying it are as just as new. The word *transcreation* itself has its roots in 1676, when the German philosopher and mathematician Gottfried Wilhelm Leibniz used it for the first time (McCaffery in Katan 2016). In his *Pacidius Philaleti*, an imaginary dialogue on harmony and motion, Leibniz sharply criticized the understanding of MOTION as ‘change of place’, as the basis of a serious logical error. Leibniz theorizes a solution apt to solve the problem and introduces the concept of TRANSCREATION. During motion, matter does not change progressively in time and space, so it would not exist in intermediate states but would be transcreated, that is, annihilated in its initial state to be reborn in its final state at the end of the change dictated by motion (Dal Lago 2008). However fascinating Leibniz’s theory of transcreation may be, it hardly links to the universe of language services, area of interest in this MA thesis.

Di Giovanni (2008) and Katan (2014) point out that *transcreation* is taken up and made popular in the 1960s by the Indian poet, writer and translator Purushottama Lal to refer to his translations of works from Sanskrit to English. Lal does not provide an actual definition of transcreation but broadly describes the purpose of the practice, which is to identify the spirit of the original text and render it in the translation by reworking the target text, so that it continues to convey the elements of the source culture (Benetello 2018). Specifically, Lal (1964: 5) emphasizes how “the translator must edit, reconcile, and transmute; his job in many ways becomes largely a matter of transcreation.” The notion thus conceived becomes closer to that of today, referring to the linguistic aspects as well as the cultural aspects. Nevertheless, it is still in many ways different in its meaning from today’s views.

Unlike Lal, Brazilian writer and translator Haroldo de Campos deals with the term *translation*, which does not consider adequate to describe the complex interpenetration between two cultures that the entire process of translating entails. He tries to construct a definition of the term *transcreation* and describes it as a radical translation practice that aims at both rendering the source text and adapting it for the target audience by exploiting existing local traditions (de Campos in Vieira 1999). De Campos’ interpretation does not resolve today’s issues for translators, scholars, and LSPs.

In a parallel development, transcreation was present in both the advertising and videogame industries in those years (O'Hagan 2005; Mangiron & O'Hagan 2006). In the 1960s, in marketing it described the translation process of advertising texts, and it was characterized as entailing greater creativity than other types of translation. In videogames, the term has been part of the computer jargon since the 1980s to describe the freedom and flexibility of the videogame localizer. In videogame localization, translators must convey a game experience as close as possible to the original, which implies an adaptive approach with daring adaptations when it comes to handling jokes, puns, language varieties, theme song lyrics, images, etc. (Mangiron & O'Hagan 2006). The term *transcreation* has since come into common use since the 1990s due to globalization and related economical, industrial and technological factors.

1.1.2 *Scholarly views*

In translation studies, transcreation has received little attention, but it has not been neglected. The term appears on several occasions (e.g., Bernal Merino 2006; Gaballo 2012; Rike 2013; Katan 2016), and the journal *Cultus* even included transcreation in the title of its seventh issue (2014). The interest in transcreation is shifting from practitioners to scholars, slowly sparking some interest. In an ambitious attempt to define transcreation, Gaballo (2012: 111) examines the uses of the term, including those by many mentioned scholars and finally defines it:

Transcreation is an intra-/interlingual re-interpretation of the original work suited to the readers/audience of the target language which requires the translator to come up with new conceptual, linguistic and cultural constructs to make up for the lack (or inadequacy) of existing ones. It can be looked at as a strategy to overcome the limits of 'untranslatability', but in fact it is a holistic approach in which all possible strategies, methods and techniques can be used. It requires fluency (the ability to generate ideas and meaningful responses), flexibility (the ability to repurpose ideas), originality (the capacity to produce rare and novel ideas) and elaboration (the capacity to develop ideas). It requires the translator not only to conceive new words, but also to imagine new worlds.

This is a very long and articulate definition, and it suggests that transcreation can potentially involve many approaches. The bottom line is that it involves creating new communicative artefacts when the existing ones, for whichever reason, are not good enough. Again, transcreation is closely related to the idea of creation, of using a source to create something new or original. However, unlike other scholars, Gaballo (2012) does not try to place transcreation outside a translation paradigm. Rather, she places it within a bidimensional space in her Translation Matrix Diagram (2012: 109). As can be gathered from Figure 1, Gaballo does not explicitly speak of transcreation as translation. Instead, she portrays transcreating as intra/interlinguistic reinterpretation, and describes the individuals performing the tasks as *translators*.

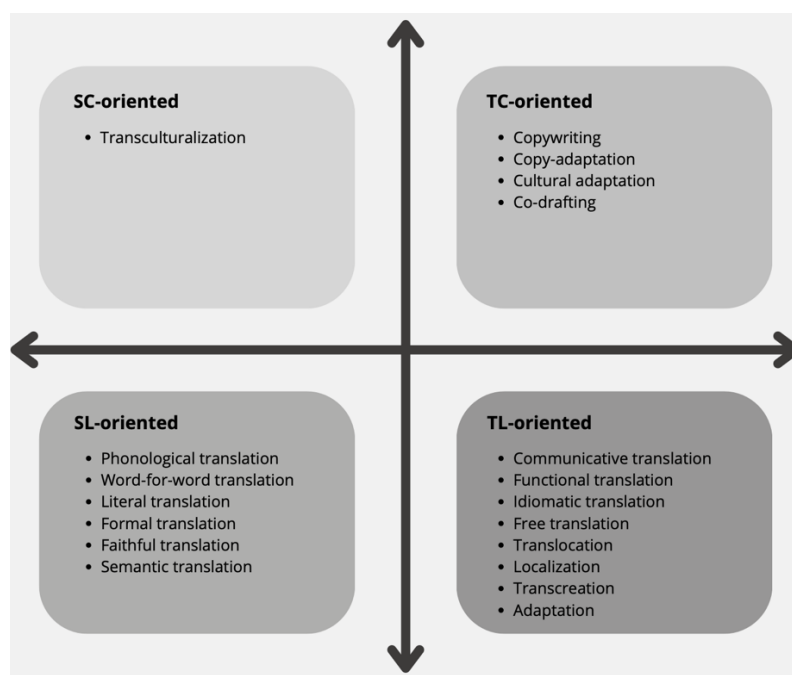


Figure 1. Translation Matrix Diagram (adapted from Gaballo 2012: 109).

Currently, an increasing number of agencies offer transcreation services. A few scholars are trying to define the concept of transcreation and find a niche for it, but not everyone working in LSPs has welcomed the new task either. Skepticism about transcreation is tangible perhaps precisely because, given the absence of a clear notion of its nature and implications, it is not possible to pin down what the practice should be about and to what extent transcreation can be talked about without “invading” the fields that translation has so far dealt with.

Among the skeptics, Katan (2016) describes the precarious situation in the translation market, arguing that there is no future for translators due mainly to technological advancement and thus the use of tools such as machine translation and computer-aided translation, but also due to practices such as crowdsourcing, which allows the evaluation and improvement of the outputs of machine translation systems on social platforms, such as Facebook, by the site users themselves. Katan argues that to ensure that translators are not completely replaced by new technologies, it will be necessary to detect their weaknesses, i.e., the elements that a machine translation system is unable to identify, such as the cultural component and creativity. His solution is transcreation, or the translation of content that is exclusively cultural in nature. More specifically, he speaks of a *transcreational turn* in translation, and concludes that “if T/Is are to survive, then they must take the transcreational turn” (Katan 2015: 13).

Undoubtedly, new technologies are getting better and better every day, but singling out their flaws and weaknesses to make them the new object of translation, which is then to be renamed *transcreation*, possibly is not the best way to address the problems in the field. This option would only narrow the scope of translators, who are already sufficiently discouraged by technological advancement. The transcreational turn Katan speaks of does not represent an actual difference between

translation and transcreation. He suggests that it is an innovative idea that can replace translation, but a thorough analysis of the reasons for this rebranding simply reveals that the idea is that of *translation 2.0*, a practice that would see translators engaged exclusively in working on cultural content.

1.1.3 Practitioners view

The views on transcreation sketched above are not matched and seem to ignite more and more debate on the subject, but LSPs experience the issue in a notoriously milder way. Transcreation is a niche service that can guarantee considerable earnings because it is increasingly in demand. It is worth looking at how LSPs describe transcreation within their websites to understand how the service is presented to potential clients today. The starting point is the Slator 2023 Language Service Provider Index—a list of LSPs with the highest revenues over the past year. The top three agencies that offered transcreation among their services were, in decreasing order, (1) TransPerfect (USA); (2) RWS (UK); and (3) Lionbridge Technologies, LLC (USA).

TransPerfect, headquartered in New York, is the largest privately owned language and business services company in the world. This company places transcreation in the *multicultural marketing* section of their website. The service is presented as follows:

Transcreation and copy adaptation

When it comes to reaching global markets, it's crucial to retain the concepts, meaning, and significance of the source message. Taglines, headlines, and other creative marketing copy are often based on culturally dependent elements including idioms, puns, wordplay, insinuation, subtext, or rhymes in the source language. If translated directly into another language, these elements may not make sense or, at worst, can be potentially offensive.

TransPerfect's transcreation and copy adaptation services are led by an experienced project manager who works with a team of several linguists—each with a background in advertising, marketing, or the relevant subject area—to develop the most appropriate creative solution for the target markets.³

TransPerfect describes *transcreation* as a service applicable only to promotional texts. In addition, the priority of preserving the intention of the original message is emphasized. The company also specifies that the service differs from translation. This, together with placing transcreation in the *multicultural marketing* section and with the explicit reference to linguists with backgrounds related to marketing and advertising, means that transcreation is almost perceived by the reader as a service that has little to nothing to do with translation.

RWS is a leading British provider of language services around the globe, known for its technology-based content and intellectual property management. RWS positions transcreation within the *services* section of its website, where it is listed as second item and described as follows:

³ (TransPerfect 2023) <https://www.transperfect.com/solutions/global-brand-management/multicultural-marketing>

Transcreation and Copy-editing Services

Transcreation is the process of creatively adapting your advertising so that its message resonates in other languages and cultures.

The most highly targeted, carefully crafted domestic marketing communications are the most time-consuming and expensive to produce—and the most likely to get lost in translation. This is why transcreation is crucial: adapting highly branded content requires deep understanding of linguistic and cultural nuances, plus an expert creative eye.

With our transcreation and copy-editing services, your adaptations will capture the imagination of your audiences worldwide. We'll advise you on the best process for your content, source the right talent, and manage all aspects of your project. [...]

Transcreation

In-market copywriters work to a detailed creative brief, using their subject-matter expertise and native local knowledge to reinvent your content, be it taglines, product names, slogans, images or ad copy. The result is messaging that feels original and organic while maintaining your overall brand voice and objectives.⁴

As in the case of TransPerfect, RWS describes transcreation from the outset as a service applicable only to advertising. RWS combines the transcreation service with the copy-editing service, emphasizing the features that the two activities have in common—namely language, culture and, above all, creativity. The site tries to catch the attention of prospective clients through expressions such as “will capture the imagination of your audiences worldwide.” RWS justifies the service by talking about communication on a global scale and thus focusing on the importance of contacts with different cultures, languages and markets. The company also specifies that the service is provided by copywriters and that transcreation is something other than translation.

Lionbridge Technologies is a US-based company active in translation, localization, web marketing, content management, and testing. Lionbridge places transcreation in the *translation services* section of its website, along with translation and localization and presents it as follows:

Translate, localize, and transcreate your content for local relevance at a global scale.

We build bridges of understanding, connecting your message with your global customers in their language, from their point of view, on their time.

No matter what type of content you've created—whether it's highly regulated, on-brand marketing copy, or location-specific—we spearhead its global transformation through best-in-class transcreation, translation, and localization services. As one of the world's leading translation and localization companies, we infuse your brand voice with cultural insight and linguistic nuance for global relevance, so you have the credibility of a local when connecting with customers.⁵

The concentration of the three services into a single section does not allow us to fully understand in which situation the agency proposes a transcreation service to the client. Brand image and cultural references seem to equally apply to all three

⁴ (RWS 2023) <https://www.rws.com/content/services/transcreation/>

⁵ (Lionbridge Technologies 2023) <https://www.lionbridge.com/content-transformation-services/>

services, which certainly do not share the same scope. However, for transcreation they mention advertising content and promotional materials.

These three major LSPs describe transcreation as something distinctly different from translation: For TransPerfect and RWS, transcreation goes directly beyond translation, which is almost devalued, while Lionbridge classifies it as a separate service, but does not specify what makes it different from translation. If these companies sell transcreation as a separate and different service from translation, labeling it twice out of three times as a creative task could be outright contradictory and counterproductive. What is more, if translation is a creative act in itself (Gaballo 2012), defining *transcreation* as a creative translation would only plead the cause of those who do not admit any difference between translation and transcreation and who regard the latter as a market strategy designed to inflate the earnings of the agencies themselves (§ 1.1.2). Such wording might be explained as an attempt to help potential clients understand in broad terms what transcreation is about, probably leveraging the association with the creative component of promotional materials. Or it may be that presenting the service in such close connection with translation makes the concept more familiar to the potential client. Either way, talking about *creative solution* certainly does not help to make a real distinction.

On top of the above, translation seems to be a recurring feature in their definitions, for it is always mentioned in some way. Even those who claim a different status for transcreation usually mention translation somehow. When transcreation and translation are compared, a common notion is that transcreation implies something *beyond* translation. Phrases such as *get lost in translation* seem to be frequent and contribute to the impression that transcreation adds value to work that would otherwise be subject to “simple” translation.

This is why clients are offered a product that is the result of a process considered more effective or valuable than translation. Based on these observations, it is incorrect to claim that transcreation has no connection to translation (transcreation \neq translation). Instead, transcreation is portrayed as going beyond translation (transcreation $>$ translation). In any case, the crucial question—which is out of the scope of this thesis—is: if transcreation adds value to translation when applied to advertising and marketing, what can transcreation do that translation cannot?

1.1.4 Scholars vs. practitioners

Broadly speaking, translation scholars who talk about transcreation tend to place it somewhere within the larger category of translation whereas most practitioners, while making some reference to translation, claim a different status for transcreation. But there is more. Translation scholars seem to have shirked their role as critical investigators of a substantial part of transcreation, offloading the responsibility to the companies. Any debate or question about transcreation seems to have primarily been delegated to translators and LSPs.

There obviously are exceptions as well. The scholars in previous sections saw transcreation as the only strategy to ensure the future of translation, or as a way to

give translation more prestige, or even as a translation strategy applicable to any textual genre, but other scholars appear rather in line with LSPs. Prominent among them is Torresi (2010). She states that translation, localization, adaptation and transcreation are different aspects of a single process, namely the trans-linguistic, trans-cultural and trans-commercial rendering of advertising and promotional materials. Translation, understood as the rendering of concepts from a source language to a target language, is related to the linguistic aspect. Adaptation and localization—which Torresi places in the context of advertising, software applications and websites—relate to the cross-cultural aspect. In contrast, transcreation is related to the trans-commercial rendering of promotional materials and results only from a complete rewriting of the original text (Torresi 2010). The services of translation, adaptation, localization and transcreation are all placed on the same level. Hence transcreation is portrayed as a service in its own right.

A concern arises from the condition imposed in Torresi's definition, according to which it would be possible to speak of transcreation only when a total distortion of the source text is made. From this point of view, transcreation would then be only a collateral service in the rendering process and whose existence can only be determined *ex post facto*. This leaves room for doubt: who measures what a *complete* rewriting is? What if a *complete* rewriting of the original text is not carried out? Would we then talk about translation and not transcreation?

If so, are we talking about two different services, or are we describing the same service in two different degrees by naming it in two different ways? If we consider transcreation a service, as something to be sold, we should be able to explain what it is, how it works, and what the differences are between it and other services in the market. Stating that it is possible to assign transcreation status to a service only after the work is completed, the customer, who perhaps requested a translation service and was offered a transcreation service or vice versa, might be confused.

In Torresi's framing of transcreation, it applies not only to promotional texts but to any persuasive texts. Thus, it would be possible to also offer a transcreation service of resumes, motivational letters and institutional texts for the public. Expanding the scope of the service is misleading because it further blurs the already debated boundary between translation and transcreation, thus justifying the views of those who do not see the need to label it as a new task.

The views on transcreation illustrated so far yield a sharp contrast between scholars and practitioners. The former fail to see the practice as a service in its own right or, when they do, they continue to have some reservations, as in Torresi's case. LSPs, on the other hand, seem to welcome transcreation as part of their palette of services, but they only seem to want to ride the wave of this new trend, driven by the possibility of substantial gains. This attitude irritates critics who cannot find sufficient reasons to identify transcreation as a genuine service.

Benetello (2018) explains the importance of recognizing the practice as a service. In her view, thanks to transcreation, a service halfway between translation and copywriting applicable to the interlingual adaptation of advertising texts, every brand is able to accurately convey its message in all the countries where it wishes to market

its goods or services. To sum up, transcreation seems to play a crucial role within marketing and advertising and is considered by many as firmly attached to these sectors. For this very reason, and for the purposes of this work, the following section will go on to investigate transcreation applied to the advertising field in more detail.

1.2 Labeling transcreation within advertising

Transcreation is widely used by advertising and marketing professionals, who adapt advertising texts from one language to another in order to best communicate with their target audiences internationally. The main objective of this MA thesis is to study transcreation from the perspective of marketing and advertising and this section will focus on the perceptions in this area.

The literature on transcreation has placed it in literary settings, or in purely commercial ones. Some understandings of the term have existed for decades, whereas others are fairly recent. As a result, and although transcreation has been employed considerably in that area (Gaballo 2012), scholarly literature on transcreation applied to marketing and advertising is relatively scarce. Bernal Merino (2006: 32) highlights that transcreation “is being increasingly used by a new wave of companies seeking to distance themselves from traditional translation firms. These new firms offer translation-like services that include not only translation but also creativity.” International advertising has indeed become a huge industry for all the world’s marketers. This is especially true since the first decade of the third millennium, and it has highlighted the need for cultural, semiotic, and target-user-oriented work (Adab & Valdés 2004; Torresi 2021), i.e., strategies to translate such advertisements from one culture to another in a way that meets the expectations of the target audience.

Despite the extensive use of transcreation in marketing and advertising, there is some confusion regarding the strategies to perform linguistic and iconographic renderings according to the social conventions and practices of the receiving culture. Terms like *translation*, *internationalization*, *adaptation* and *transcreation* coexist in the literature on advertising translation in different ways, sometimes interchangeably. The following section seeks to shed light on these concepts.

1.2.1 *Adaptation, internationalization, translation and transcreation*

The concepts of internationalization and adaptation hint at the tensions between globalization and localization. Regarding internationalization, in global advertising campaigns translation is provided from the very beginning of the campaign and the text is often translated from the source language to multiple languages and markets (Pedersen 2014). The text is then reproduced from the source culture to the target ones. In this sense, the practice of cultural adaptation has been emphasized in research on advertising translation (Adab & Valdés 2004).

Adaptation is a specific aspect that “accommodates the conventions of the target language and culture, the canons of literary genres thereof, and the

expectations of the target readership/audience” (Torresi 2010: 182). This may involve specific adjustments or the complete “re-building [of] the entire promotional text so that it sounds and reads both natural and creative in the target language and culture” (Torresi 2010: 4). In this case, adaptation refers to the translating (or even creating) of a text to fit the target language exclusively. However, according to Bass (2013), transcreation goes beyond mere translation or text adaptation by considering the holistic aspects of communication, such as visual elements and design, to effectively convey the intended message in a different cultural or linguistic context.

With companies increasingly entering the international market, the shift from adaptation to transcreation seeks to ensure that both the language but also all other elements that make up the advertisement—e.g., images, colors, cultural references—are well reproduced into the target culture. In advertising, one cannot simply adapt the target language and neglect all other kinds of cultural contrasts, no matter how small. As Bass (2013) argues, marketing material holds a distinctive position in the realm of translation due to its frequent inclusion of culture-specific elements. Although we live in an increasingly globalized world with technologies that tend to flatten cultural differences, they have yet to disappear. And they not only require changes in the way advertisements are delivered, but also changes in marketing approaches (Yucel 2010).

For Pedersen (2014), *transcreation* can be used only when referring to the translation of marketing and advertising texts. “It is the only way to preserve the creative investment you make in your original text and ensure that localized versions is culturally sensitive and relevant to your target audience” (Badame 2012: s.p.). Transcreated ads could meet the expectations of the target audience and be as successful as the original ones by being more appealing to a different audience, while at the same time respecting the brand identity (Pedersen 2014; TAUS 2019).

When considering the impact of advertising messages, the focus is not only on the textual content but also on the visual aspects. Torresi (2021) presents an intriguing perspective on this matter, since she pushes toward the creation of new ad hoc elements. According to her transcreation is in fact “a type of adaptation that involves copywriting and, possibly, prompting the creation of new visuals for the promotional material, rather than relying on the same verbal and visual structures of the source text” (Torresi 2021: 199). However, “in this approach, the translator is seen as a creative professional with highly developed language skills and an in-depth understanding of social, cultural, legal and promotional conventions currently in place in the target culture” (Torresi 2021: 199). This affects translators in very practical ways: greater specialization, greater remuneration and more freedom in translation, as “the process of transcreating an entirely new text to accommodate the expectations of the target group requires more flexible deadlines and higher price” (Torresi 2021: 12). Most contributions in the field emphasize the creativity required to adapt advertising content, and some of them even argue that transcreation is the only possible way to do it effectively (Benetello 2018). These contributions confirm what has been argued so far about the presence of transcreation in market sectors considered quite creative, including marketing and advertising (Pedersen 2016, 2017).

1.2.2 Advertising translation vs. transcreation

According to Millón & Olvera (2023), scientific studies on transcreation have increased significantly and steadily over the past decade, with a notable peak between 2015 and 2019, a time frame during which 35 papers were published on this topic. This increase suggests a growing interest in the field of transcreation and leads to believe that this area can be further investigated in forthcoming years. Nevertheless, since this paper discusses transcreation as applied to the fields of marketing and advertising, it is considered useful to define this concept in relation to another that may seem very similar, i.e., advertising translation.

Advertising translation has been investigated and analyzed from different perspectives, which indicates the strong interest of scholars towards this field. Interest in advertising translation goes back about 50 years. In 1972 Roger Boivineau dwelt on the idea of advertising translation in his article *L'ABC de l'adaptation publicitaire*. The year before, Katarina Reiß addressed the same topic in her *Möglichkeiten und Grenzen der Übersetzungskritik*. Since then, many other scholars have turned their attention to this field. Prominent among them is Séguinot (1994: 249), according to whom:

In translating advertising, translators are expected to take responsibility for the final form of an advertisement. Globalization of the translation business sometimes means providing full marketing services in addition to translation and interpreting. Therefore, in the marketing of goods and services across cultural boundaries, an understanding of culture and semiotics that goes well beyond both language and design is involved. Translators need to understand the basics of marketing; they need to know the legal jurisdictions of the market; they must know how cultural differences affect marketing; they must be aware of constraints placed by the form and functions of the source text, and they must be able to interpret the visual elements which are of key importance in advertising. Going global successfully means taking control of a final product, researching the cultural and marketing aspects, and making sure the translation conforms to legal constraints. All this shows that the range of knowledge and skills needed by the profession of the translator is changing.

Thus, while transcreation applied to the advertising world has so far enjoyed little academic interest, translation applied to the same field is frequently discussed in translation studies literature. And most of the elements considered indispensable for transcreation are also strongly considered for advertising translation. According to Guidère (2000), when translating advertising material, it is of utmost importance to achieve the same effect as the original text. He points out that in this area such an effect can consist of something *simple*, such as stimulating the purchase of a particular product. De Mooij (2004: 196) addresses another aspect, stating that “if advertising is translated at all, the translator should closely co-operate with the copywriter/art director team and not only translate but also advise about culture-specific aspects of both languages.”

While De Mooij stresses the close cooperation between translators and other relevant agents within advertising, Ho (2004) focuses on the specific knowledge that the translator needs to acquire in this field, dealing with the concept of branding and how important it is for the translator to understand it. As consumer behavior tends to become

more and more sophisticated over time (Gobé 2010), showing the superiority of a particular product is not enough to “win the heart of the consumer” (Adab & Valdés 2004: 162). According to Gobé, this change in consumer buying habits has caused a shift in marketing strategy. The focus is now on emotional value, and thus on emotional branding.

Ho (2004) starts from Gobé’s ideas and analyzes emotional branding applied to advertising translation. He seems to be most certain that changes in consumer behavior and must have implications for translation. He states that “the translation strategy for commercial translation should be changed accordingly, from focusing on the product itself to highlighting the personal needs of the consumer” (2004: 226).

What can be gathered from this brief analysis is that the advertising translator is seen as an agent who ideally should be an integral part of the marketing process. This somewhat contradicts the image of the invisible translator and, because of this, one might be inclined to think that this represents a utopia or the description of an ideal situation rather than the reality of advertising translators. Transcreating and advertising translation share common foundations, especially in terms of scope, as both notions, among other things, are primarily developed around persuading the customer. Consequently, the need to emphasize cultural adaptation, local market specificities, etc., is common. The importance of the brand and the way it is presented in the corresponding target markets is also recognized by both advertising translation and transcreation.

1.3 Industry statistics overview

The relevance of transcreation, understood as a service, lies in its being part of a vertical market (Ray & Kelly in Gaballo 2012). Belonging to this sector implies the possibility of charging higher prices due to the specificity of the service offered, which, unlike for horizontal market, can only be provided by professionals who specialize in a more exclusive field.⁶

Transcreation as considered in this MA thesis is closely related to the advertising field, which is notoriously known for the size of its investments and, consequently, revenues. In this regard, a data analysis conducted by the German statistics portal Statista estimates that, in 2022 alone, advertising revenues of media owners worldwide would be around 800 billion US dollars. This represents a considerable increase over the previous year, which recorded revenues of 759 billion US dollars (Navarro 2023). The web portal also reports a graph (see Figure 2) displaying the worldwide trend of revenues in the advertising sector between 2014 and 2027, and it can be seen, even at a first glance, that this is a market that is growing steadily, thanks in part to the advent of new media for advertising, such as social networks (Navarro 2023). The graph also shows that by 2026 the market is expected to cross the trillion-dollar threshold. Navarro (2023) highlights that North America is expected to remain the largest

⁶ (Gaballo 2012) Vertical market: a marketing model that meets the needs of more specific market segments, such as, for example, the production of automobile components or a vertical market software that aims to automate specialized tasks in a specific market or activity.

Horizontal market: it meets the needs of different market segments such as in the case of a furniture manufacturer reaching a variety of markets like hotels, restaurants, schools, hospitals, businesses, etc.

regional advertising market, followed closely by Asia-Pacific. Western Europe ranks third, with an advertising expenditure less than half that of North America.

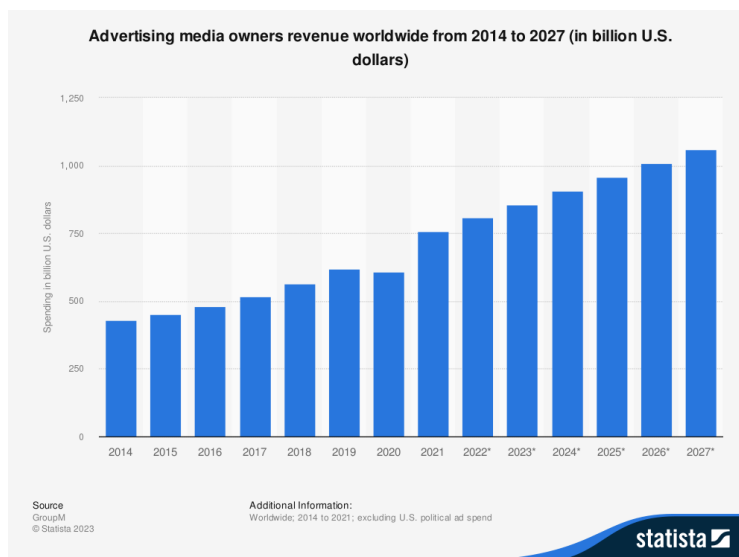


Figure 2. Advertising media owners' revenue worldwide from 2014 to 2027.

1.4 The transcreator's skills

Benetello (2018) proposes a list of skills deemed essential to carry out projects within transcreation, namely language skills, copywriting skills, cultural sensitivity, and knowledge of the local market(s). Based on her analysis of the required skills in the field, it becomes evident that the service in question is more than just a linguistic one. While language-related tasks are involved, it also functions as a comprehensive consulting service that addresses various aspects contributing to the development of advertising materials. This includes tasks such as analyzing brand names and conducting research on competition in the target market. Therefore, it offers a broader scope of support beyond linguistic considerations. (Benetello 2018). The features identified by Benetello will now be briefly outlined:

- *Language skills* It should be explained that language skills are not aimed at producing a translation of the copy. They are skills necessary for understanding how the words used express the intent of the copy itself. It is indeed only by understanding this that the transcreation expert can produce an effective adaptation. In most cases, literal translation of promotional material is disappointing. This is because translating literature and translating advertising are different practices, as the former is necessary for people speaking different languages to be able to enjoy the same text, which is why it becomes important to preserve the initial form as much as possible. The latter, on the other hand, is a practice that in some cases even goes beyond the more traditional standards of culture and adaptation since, with transcreation, it becomes of primary importance to preserve the function of the copy (Anholt 2000).
- *Copywriting skills* Equally important for a transcreation expert is to have strong copywriting skills. Within the advertising agency, the place where advertising communication is born, the copywriter is the figure who “writes the headlines and texts”

(Testa 2006: 33).⁷ However, when it comes to transcreation, having copywriting skills means being able to come up with a copy that is appealing to the audience while being consistent with the strategy applied to the original material.

- *Cultural sensitivity* Another crucial skill for transcreation practitioners is cultural sensitivity, understood as the ability to produce a copy that is suitable for the target audience. This is because superficial processing of the cultural component carries high risks for the company producing a given product and/or service.
- *Knowledge of the local market(s)* According to the categorization given here, the fourth skill needed to perform a transcreation service is knowledge of the local market, understood as the ability to analyze competing brands in order to be able to produce a copy that is not only suitable for the target consumer, but also different from the solutions devised by competitors.

Another contribution regarding the transcreator's skills is made by Gaballo (2012), according to whom one of the traits of transcreation can be found in its productivity, i.e., the ability to produce new constructs or neologisms that can fill cultural and linguistic gaps arising during the transition from a source language to a target language. This implies for the transcreator the ability to expand the target language with novel solutions that at the same time facilitate the understanding of concepts for the target audience.

Gaballo (2012) herself draws up a list of skills needed to perform transcreation, mentioning such elements as language proficiency, flexibility, originality, and the ability to re-elaborate (2012). A brief reference should be made to the International Organization for Standardization, which in 2015 published a standard (the ISO 17100: 2015) in which the professional skills of the translator are listed. Section 3.1.3 of the standard states that the professional translator must possess the following skills:

- (a) *Translation competence*: the ability to translate content [...], including the ability to address the problems of language content comprehension and language content production and the ability to render the target language content in accordance with the client-TSP agreement and other project specifications.
- (b) *Linguistic and textual competence in the source language and the target language*: the ability to understand the source language, fluency in the target language, and general or specialized knowledge of text-type conventions. This linguistic and textual competence includes the ability to apply this knowledge when producing translation or other target language content.
- (c) *Competence in research, information acquisition, and processing*: the ability to efficiently acquire the additional linguistic and specialized knowledge necessary to understand the source language content and to produce the target language content. Research competence also requires experience in the use of research tools and the ability to develop suitable strategies for the efficient use of the information sources available.
- (d) *Cultural competence*: ability to make use of information on the behavioral standards, up-to-date terminology, value systems, and locale that characterize both source and target language cultures.
- (e) *Technical competence*: the knowledge, abilities, and skills required to perform the technical tasks in the translation process by employing technical resources including the tools and IT systems that support the whole translation process.

⁷ (Testa 2006: 33) “scrive i titoli e i testi”.

- (f) *Domain competence*: the ability to understand content produced in the source language and to reproduce it in the target language using the appropriate style and terminology.

ISO 17100:2015 (2015: 6)

Similarities can be identified between the skills listed by Benetello and Gaballo and those listed in ISO 17100:2015. The language proficiency mentioned by both academics is a skill found within the ISO standard, more specifically in the section *Linguistic and textual competence in the source language and the target language*. As for the second and third skills listed by Gaballo, namely *flexibility* and *originality*, they might be akin to what is reported in the *Translation competence* section, where it is explained that it is necessary to be able to solve problems in understanding the linguistic content of the source text and then produce a usable target text as well as relevant to the client's requirements and project specifications. Regarding the last skill listed by Gaballo, namely the ability to re-elaborate, it is believed that it somewhat traces the concepts defined in the *Domain competence* point of the ISO standard, which deals with the ability to understand the content of the source text and the ability to reproduce it in the target language using the most appropriate style and terminology.

In light of these considerations, it is only inevitable to come to the conclusion that if one embraces the hypothesis that translation and transcreation are two distinct and separate activities, then there cannot possibly be the same requirements for carrying out the two practices: translation and transcreation must necessarily differ in some respects.

With regard to the qualities a transcreator must possess, creativity is considered by many to be a key, if not decisive, factor in transcreation practice (Pedersen 2016). From the advertising point of view, linguistic creativity can involve “purposeful use of non-standard language with another creative device that engages the reader with equal intensity” (Torresi 2021: 142). This engagement is of utmost importance and can involve the emotional dimension of translation: “Transcreation is not only about communicating effectively but also affectively, establishing an emotional connection between the audience/ the customer and the message” (Dybiec-Gajer & Oittinen 2020: 3).

As mentioned, Gaballo (2012) indeed points out that translation is itself a creative act and not a mere word-for-word rendering of a text from one language to another. In this sense, the idea of creation can refer to the object and not to translation as an act in itself. Contrary to popular belief, transcreation is not just a matter of creativity in the broad sense of the term, but rather it is a matter of adapting one's creativity to the message and tone used by the brand and, at the same time, to its target audience. Another key factor closely related to creativity is cocreation or, at least, dialogue or negotiation between translators and creative directors. Cocreation may in fact involve the proposal of alternative versions to provide creative language (Torresi 2021).

1.5 Workflow for international marketing and advertising

According to Carreira (2020), the real role of translators in adapting advertising materials toward the cultural or legal aspects of the target language depends on the level of co-creation involved and on their participation in the workflow, which can vary greatly. Following Pedersen (2016), the creation of advertising material typically involves collaboration between a company's marketing department and a creative agency. Transcreation becomes relevant when the developed campaign needs to be adapted for different markets. However, even before the campaign is fully developed, transcreation experts can test creative ideas in all target markets and may even handle the final production of advertising material. As a result, transcreation experts play a significant role in the marketing implementation process and often take responsibility for important aspects of a campaign. This means the term translation may not be prominently featured in agencies specializing in transcreation, although there are LSPs that offer transcreation as one of their services.

1.5.1 *Domestic market vs. foreign market*

With the increase in the variety of goods and services available and with price wars between competitors, not only the products but also their advertising has had to undergo change in order to adapt to the various target audiences. It is in this context that Simon Anholt's (2000) model of smart centralization fits, which is fundamental to justifying the importance of transcreation.

Anholt starts by describing two different working realities operating in the field of advertising internationalization: networks and domestic shops. Networks use agencies distributed in different countries with which they collaborate to work out advertising solutions suitable for the different markets where the product/service will be marketed. Domestic shops, on the other hand, are local entities that work on the internationalization of advertising campaigns. According to Anholt, both systems have critical issues that would not allow an effective rendering of the message that the brand wants to spread in all the markets in which it operates.

The critical issue aimed at domestic shops (see Figure 3) lies in the lack of sensitivity on the part of the local agency to consumers in countries other than the one where the agency itself operates. Entrusting the development of an international campaign to an agency composed of people from a single social and cultural background would make any attempt to internationalize the campaign seem unnatural to a foreign audience (Anholt 2000).



Figure 3. *Domestic market model.*

The structure of the network, on the other hand, is, even at first glance, more complex and articulated than that of the domestic shop (see Figure 4). In such a situation, the brand turns to a central agency (lead agency), which prepares the promotional material and distributes it to local agencies in the countries where the product/service is to be presented. The local agency receives the lead agency's idea and adapts it for the target market. The problem that arises in this type of system is that local agencies find themselves having to work on ideas that have been produced by professionals from a social and cultural context different from their own, and they are often asked to stay true to the initial idea. This system annihilates the role of the local agency by nullifying the creative drive that should characterize it. Furthermore, while synergy between agencies located in different countries can be a viable solution to overcome the problem of cultural barriers, despite the possibility of rapid collaboration thanks to technological advances, communication is slowed down and with it the various decision-making processes required to produce the final product. In addition to the difficulties of remote collaboration, this system tends not to lead to the creation of solid relationships between agencies—and often with the central agency—by imposing the adaptation of the original idea on the local agency, which generates a certain amount of frustration among the creatives who will have to do the adaptation work (Anholt 2000).

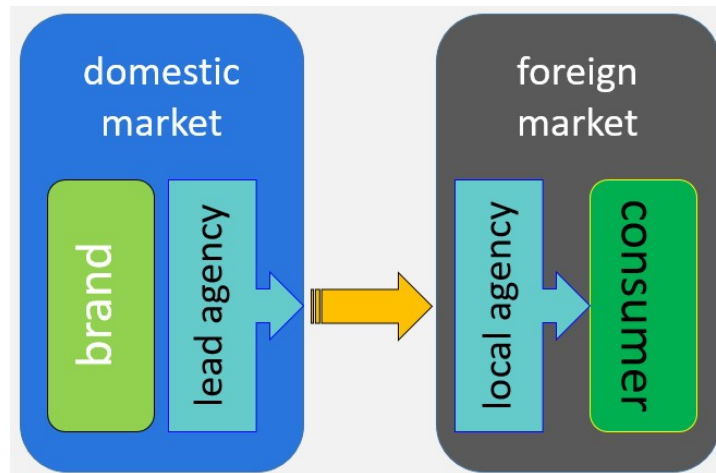


Figure 4. Network model.

Anholt at this point proposes a new model to address the problems of the systems just presented. He refers to it as smart centralization (see Figure 5). The effectiveness of this model lies in retraining the role of the agency. In order for an agency to fulfill its role as a mediator between the brand and the consumer, and to develop suitable international strategies, it is crucial to establish a multicultural environment within the agency. This environment should consist of seasoned professionals from diverse markets, working together in a collaborative setting, similar to what happens with domestic shops. By doing so, they can leverage their collective expertise and knowledge, much like in networks, to create effective solutions.

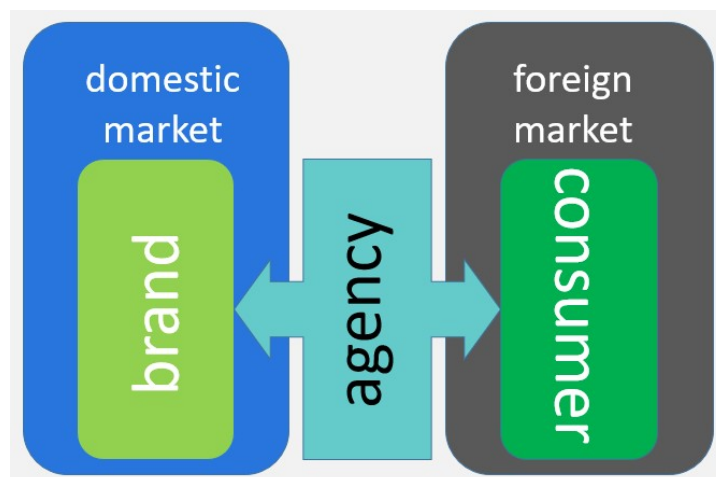


Figure 5. Smart centralization model.

1.5.2 *Transcreation workflow*

As Benetello (2018) points out, rather than as a language service, transcreation should be understood as a consulting service for the adaptation of advertising and promotional materials. As such, transcreation involves some degree of collaboration between the client and the professional. Unlike a translation project, in which the client is approached sporadically, as for example in cases of perplexity related to terminology issues, in a transcreation project the client participates more actively since several adaptation proposals are brought to their attention (Benetello 2018).

The workflow within transcreation consists of several levels depending on the type of material to be adapted. Generally, the transcreation expert is given a brief on which to base, containing all the information about the material to be adapted. The final work will not consist of a single solution, as is the case with translation, but will include several possibilities among which the client can choose. In the case of global campaigns, the finished work will first be submitted to the multinational company's headquarters, then to the local office. For obvious reasons, when submitting adaptation proposals to headquarters, it will be necessary to accompany the work with a backtranslation, which consists of retranslating the transcreated text into the source language, as formally close as possible. This is because those who will view the work done generally would not know all the languages of the countries in which the advertising campaign is intended to be distributed and will therefore be able to rely on a translation of the target text into the source language to understand how the assignment was carried out. Equally important for headquarters is the presence of a rationale, which is a short paragraph explaining the reasoning behind the choices implemented throughout the process. The moment the multinational headquarters decides to approve one of the transcreation proposals, this is also submitted to the local headquarters in the relevant country for further review and possible modifications and improvements. Considering that there are no language barriers between the local headquarters and the transcreation expert, it will not be necessary to provide backtranslations, and it will be the local headquarters itself that will request modifications based on its particular needs or preferences (Benetello 2018).

Typically, the work that is delivered to the multinational company's headquarters will be structured as a horizontally unfolding table. In the first column the source text is placed, in the second column are the rendering proposals, in the third column is the backtranslation, and in the fourth column is the rationale. Given the nature of the texts that are processed in transcreation, it is a good idea to include in the proposal column multiple solutions that take up the original purpose of the source text and develop it from different points of view. The need to provide multiple options to the client is dictated by the non-objective nature of the choice. When carrying out a transcreation assignment, one must consider the subjectivity of the client's tastes, who may have different preferences from those of the transcreation expert. With this in mind, collaboration is crucial, because discussion with the person commissioning a particular job also helps to devise solutions that may otherwise not be so straightforward. According to Anholt's smart centralization model described in § 1.5.1, multilevel structured work helps the multinational headquarters to have control over the adaptation of the campaign for foreign markets.

1.5.3 Organization of transcreator's work

The essential steps a transcreator must take to achieve an optimal end result include: collaborating with the client to understand their objectives and desired image, studying the client's brief to gain knowledge about the product or service in focus, investigating the platform or medium for sharing the transcreated content (social media, print, blog, etc.), and considering the characteristics and interests of the target audience, such as culture, gender, age, and activities performed (Natale 2020). In essence, the transcreator must begin with a comprehensive research phase, despite its length, as it enables them to establish a clear direction and develop a structured work plan. After all,

It is important to note that this process can vary widely depending on the nature of the content and its intended purpose. For example, a transcreation project for a video game might completely rethink the setting, the characters, the rules, etc. This would involve an entire creative team mirroring the abilities of the original creators, but in a different setting.

(Phrase 2023)

The information-gathering stage encompasses a thorough analysis of all facets of the content, such as text, images, colors, shapes, songs, and sound effects. This analysis helps the transcreator grasp the message's intentions and the emotions it aims to evoke in the users. Transcreation is just one of the several processes undertaken to ensure a successful product or service launch. This is particularly evident in marketing, where the process includes branding, developing a website, producing audiovisual content, and creating various types of documents, such as manuals, specifications, legal, financial, and regulatory compliance materials (Phrase 2023). After finishing the work, the transcreator needs to conduct quality checks on the content they created. Firstly, they must ensure its readability. Additionally, if the content is intended for the Web, they must verify that it adheres to Google's best practices for local search engine optimization services (Lionbridge 2020).

1.6 Translation and localization vs. transcreation

The translation field has witnessed the emergence of new terminology, which sparked extensive discussions. Snell-Hornby (2007) argues that terminology within translation studies has historically been characterized by ambiguity and lack of uniformity across the discipline. Furthermore, transcreation is often defined and understood in relation to translation.

The greatest difficulty one feels in accepting a practice without an official definition probably stems from the fact that it is not easy to be able to distinguish the differences between the service in question and pre-existing ones, especially considering that the proliferation of various labels such as localization, adaptation, versioning, transediting, language mediation, transcreation, and more, is indeed intriguing. Practitioners need to acknowledge that in a domain where numerous closely related terms exist, boundaries can readily shift and obscure the distinctions

between various practices. The question therefore arises as to whether this new practice is really necessary and whether pre-existing services can be capable of meeting the new needs of the public. For this reason, it is useful to provide an accurate definition of the most popular and in vogue services in the world of LSPs, namely localization and translation, and then make a comparison with transcreation and dispel any doubts about the actual usefulness of this service.

1.6.1 Localization vs. transcreation

The term localization is derived from the concept of locale, i.e., a combination of language, geographic area and character encoding (Esselink 2000), and is defined by LISA (Localization Industry Standards Association) as the process of modifying products or services in order to cope with differences in target markets (Fry 2003). Just as with transcreation, localization is a relatively new service that arose to meet a need resulting from the intensification of globalization.

There are certain shared characteristics between localization and transcreation, leading some to conclude that transcreation can be seen as closely related to localization. In Mangiron & O'Hagan's work (2006), these two terms are actually intertwined. They assert that in the context of game localization, transcreation, rather than just translation, occurs. Munday (2012) describes transcreation as a process that emphasizes its creative and transformative nature, acknowledging that a focus on creativity is a significant aspect of transcreation. He also observes that transcreation is sometimes contrasted with localization, but notes that the motto *look and feel* used in transcreation derives directly from the discourse of localization and translation. Rike (2013) suggests that transcreation overlaps with localization, but unlike Munday, who highlights their similarities, Rike attempts to draw a distinction by mentioning that "localization is mainly used for software, manuals, user instructions, etc., and is not associated with the idea of creativity in the way that transcreation is" (2013: 73). While this comparison sheds light on their differences, it remains true to the notion that creativity is not exclusive to transcreation alone.

Another shared feature arises from the fact that both localization and transcreation can be seen as responses to the need for rapid global distribution. The specific nature of the texts involved helps to illustrate this point. Localization primarily focuses on software programs (Pym 2004, 2014; Mazur 2009; Rike 2013), while transcreation mainly deals with creative campaigns within marketing and advertising. These types of texts typically have a relatively short lifespan, emphasizing the importance of quick and efficient distribution. Both localization and transcreation share the common objective of stimulating sales, highlighting the significance of local relevance and cultural understanding of consumer behavior. Furthermore, both practices often adhere to a one-to-many language/market structure that is commonly employed.

Gouadec (2007: 38) suggests that "localization is technically a variety of translation". Chan (2013) concurs with this notion and argues that, from a theoretical perspective, localization can be viewed as an act of translation. However, Gouadec (2007) also acknowledges that, for marketing reasons and self-perception, many

translators assert a distinct status for localization, hoping to command higher compensation for high-tech translation projects. This raises the question of whether there are commercial interests in promoting these terms and granting them a non-translation status. It may be interesting to point out that both localization and transcreation involve numerous processes from the initial idea to the final product and that the production typically requires the involvement of multiple individuals and the utilization of various technical tools and equipment.

It is highly likely that additional similarities can be identified between localization and transcreation. According to LISA, localization entails adapting a product to be linguistically and culturally suitable for the target locale where it will be used and marketed. A similar statement could be made about transcreation, emphasizing the process of adapting content to resonate with the linguistic and cultural context of the target audience.

The task of defining and delineating transcreation and localization may be an ongoing one, and there will likely continue to be instances where transcreations are considered localizations and vice versa. However, based on the statements mentioned thus far, there appears to be a discernible tendency suggesting that, in terms of process and overall structure, transcreation is closely aligned or similar to localization. The key distinction between the two primarily lies in the object or focus of the practices. This is because localization works on products such as software, websites, applications and videogames, and specifically focuses on the technical, linguistic and cultural aspects of the products, i.e., from the user interface to related documentation. Transcreation, on the other hand, commonly applies—as seen from the LSP definitions in the previous sections—to promotional and advertising texts. Certainly, a software or a videogame or even a website might have an advertising component, but this part would not be the subject of the work of the pure localizer, as it is something different. In performing both services, it is necessary to take into account the cultural reality of the target audience, but the goals to be pursued are different. Localizing a product means making it usable for a specific audience and ensuring that the user experience is the same regardless of the target locale (or geocultural context). In the case of transcreation, it can be said that adapting promotional material means preserving the communicative purpose of the advertising text and bringing it back for the target audience without necessarily staying true to the form of the original.

1.6.2 *Translation vs. transcreation*

Translation is an evolving field, and perceptions of what translation entails or should entail have undergone changes over time. The concept of translation is often referred to in everyday language whenever talking about any kind of transposition of content from one language to another. So, it is only obvious that in recent years, with the appearance of transcreation, it is often presented somehow under the same umbrella as translation, which is why this section will try to identify the scope and general characteristics of translation.

Shuttleworth & Cowie (1997) state that translation is a very broad notion that

lends itself to different interpretations. One can speak of translation referring either to a process or to the product of the process itself. Some identify subtypes of translation such as literary translation, technical translation, captioning, and machine translation. A further theoretical strand sees translation divided into three categories: intralinguistic translation, interlingual translation and intersemiotic translation, i.e., three different ways of interpreting verbal language. Intralinguistic translation is the reformulation of verbal signs through the use of verbal signs of the same language, interlingual translation is the rendering of verbal signs of one language into another language through the use of verbal signs of the latter language, and finally, intersemiotic translation is the transposition of verbal signs through a system of nonverbal signs (Jakobson 1959). In the collective imagination, when talking about translation, people always tend to refer to interlingual translation, which is described as the reformulation of ideas from a source language to a target language. However, translation as an interlinguistic process cannot be represented simply by a direct reformulation from one language system to another. The translator must go through a process of analyzing the source text, apprehending the information to a simple and structurally clear level, and finally reformulating it in the target language in the form best suited to the intended audience (Nida [1969] 1989). The translation process is complex, since a wide range of elements must be considered, including grammatical features, the referential meaning of semantic units, and the connotative values of grammatical structures and units (Nida [1969] 1989). Translation is thus an exercise that consists of a dense network of internal procedures which help the translator to achieve a rendering of the message from a source language to a target language.

There is consensus among many experts that transcreation holds a distinct position compared to traditional translation, as they view translation as a rather limited concept that fails to encompass the entirety of transcreation's scope. However, translation itself has long been recognized as a multifaceted practice, supported by extensive research that highlights its broad nature.

There are multiple approaches to presenting different aspects of translation, and one commonly used strategy is the employment of dichotomies. Pedersen (2016) observes that many theories tend to establish translation dichotomies, which subsequently give rise to various approaches. In 1813, Friedrich Schleiermacher distinguished between two overarching approaches to translation: naturalizing and alienating strategies. Venuti (2000) discusses translations as either foreignizing or domesticating. A common thread in these perspectives is the notion that translators face the decision of either concealing or revealing the fact that a text is a translation. This concept is evident in several other translation dichotomies, such as Levý's (1969) illusory versus anti-illusory translation, House's (1997) covert versus overt translation, and Gutt's (2014) indirect versus direct translation. When comparing these different strategies, they all appear to offer the translator a choice between two broad options: moving closer to the source or moving closer to the target.

The theoretical framework used to describe translation can also be applied to transcreation strategies. Target-orientation plays a significant role not only in translation theory but also in transcreation. One example of a target-oriented strategy is

Nida's concept of dynamic equivalence. According to him, "the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message" (Nida 1964: 159). This concept aligns with another valued aspect of transcreation—the idea of producing the same or equivalent effect. This notion is further emphasized by other translation scholars, such as Eco (2001: 44), who states that "a good translation must generate the same effect aimed at by the original." Target-oriented translation is also central to the functionalist approach formulated primarily by Reiß & Vermeer (1984) and Nord (1991), who view translation as determined by its function or purpose. Therefore, it is plausible to consider that certain translation approaches can also be regarded as approaches to transcreation.

The distinction between translation and transcreation has been extensively debated in the field of translation studies, particularly by specialists in audiovisual translation (Pedersen 2014; Spinzi & Katan 2014; Chaume 2018), advertising translation (Torresi 2021), and illustrated literature (Oittinen 2020). Torresi (2021) discusses translation in the context of advertising and interprets it as "the transfer of a text, concept or promotional purpose across languages, cultures, and markets. This by no means implies that translation is limited to the verbal dimension, nor to texts as seen out of their real-life contexts" (Torresi 2021: 5).

In line with this understanding, transcreation can be seen as a form of intercultural communication. Transcreating a text involves both translating and copywriting, as it entails rewriting that "contributes to constructing the 'image' of a writer and/or a work of literature" (Bassnett & Lefevere 1990: 10). Throughout the rewriting process, whether it involves reformulation, adaptation, or creation, both translators and transcreators cannot completely detach themselves from the influences of various factors, including the original text's status, the cultural self-image of the target culture, the acceptable types of texts within that culture, the acceptable levels of diction, the intended audience, and the cultural scripts that the audience is accustomed to or willing to accept (Lefevere 1992). Transcreation, which shares many, if not all, characteristics of free translation, can be seen as an act of translation that extends its freedom beyond the boundaries of traditional free translation approaches. It pushes the limits of creative adaptation and recontextualization, allowing for greater flexibility and artistic expression.

Sattler-Hovdar (2019) dispels any doubts about the differences between translation and transcreation, providing a list of characterizing points for each of the two services. Translation is not necessarily done on texts intended to persuade the reader, but on material that is generally intended to inform or entertain, as in the case of literary translation. Moreover, in the case of translation, readers are intended to enjoy the text, the form of which tends to remain faithful to that of the source text. The task of transcreation is to persuade the reader to take an action and capture his or her attention. Unlike translation, the result of transcreation is not a text that the reader intentionally reads. Instead, it is material that must persuade the recipient to continue reading.

Beyond the general characteristics reported by Sattler-Hovdar, equally interesting in the process of differentiating transcreation from translation is a comparison of the two services conducted by Benetello (2018). Looking at her presentation of the transcreation expert's skills (§ 1.4), it is possible to say that

translation and transcreation are not the same thing, but that translation is only one of the aspects that contribute to the realization of a transcreation service.

The transcreation expert starts from a translation evaluation grid in use by professional reviewers and professional associations. Elements included in this grid include syntactic errors, omissions, misspellings, and punctuation errors (Benetello 2018). Through the analysis of some advertisements, Benetello was able to show that errors that in translation may be unforgivable, in a transcreation project represent a real fortune because they allow a product to be better remembered or prevent the text from being offensive. An example of this is the campaign by the oil industry giant Esso dating back to 1959. The Italian transcreation (see Figure 6) of the posters in question made history thanks to an unusual headline that reads *Metti un tigre nel motore*, the result of a rather straightforward translation of the English *Put a tiger in your tank* (see Figure 7). The peculiarity of the Italian version is that it features a grammatical error, in that there is no gender concordance between the masculine indefinite article *un* and the feminine noun *tigre*.



Figure 6. Esso's transcreated Italian campaign (1959).



Figure 7. Esso's original US campaign (1959).

It is imagined that this was an intentional mistake, since if the headline had been translated as *Metti una tigre nel motore*, thus respecting the gender of the word tiger, the effect intended to be achieved in the original with the alliteration of the T and the R would have been inevitably attenuated. Moreover, it should be noted that the advertisement in question was produced in the 1960s, a time when automobiles were an exclusive interest of men, reasoning that the construction of the title with the use of the indefinite article in the masculine and not the feminine, as the word *tigre* would require, may have been an idea designed to exclude women from the world of automobiles. The solution that was chosen, although it presents a forcing of the

language, was successful because it was not only in line with the original headline, but also because the linguistic anomaly caught the attention of the audience and continues to be remembered more than 60 years later.

When comparing translation and transcreation, Nataly Kelly—a co-author of the 2010 article *Reaching new markets through transcreation* alongside Rebecca Ray for Common Sense Advisory—highlights several key distinctions. She outlines the *Six ways transcreation differs from translation*:

Transcreation specialists are writers

Transcreation starts with a creative brief

Transcreation is billed by the hour

Transcreation results in new messaging

Transcreation is for creative, marketing-focused copy

Translation is perfectly fine for informative text, but when text is designed to trigger an action from the reader, as marketing text usually is, transcreation is simply a better fit

Transcreation involves advising on look and feel as well.

In this comparison, transcreation not only surpasses translation but is also considered a more suitable choice, particularly for a specific type of text. The aim is to establish a clear set of criteria that can aid in distinguishing transcreation from translation. This comparison takes into account the individuals involved in the process, referred to as writers (as opposed to translators), as well as the execution (which begins with a creative brief and is billed based on hourly rates) and an emphasis on the suitability of transcreation (for creative, marketing-focused copy).

After conducting this brief analysis and drawing upon insights from the transcreation industry, the key distinctions between translation and transcreation can be summarized as follows: translation implies reformulating ideas from one language to another, whereas transcreation focuses on rebuilding brands and messages from one culture to another. Nonetheless, specialists and scholars within the translation industry are increasingly adopting the term transcreation (as highlighted by Balemans 2016) and examining its significance as an extension of translation (explored by Carreira 2020 and Gaballo 2012). This recognition emphasizes the value of transcreation, as argued by Pedersen (2014). John Yunker, the president of Byte Level Research LLC, based in Oregon, which serves as a central resource for those seeking translation agencies, provides an insight into the growing momentum of transcreation: “I suspect we’ll be seeing a lot more of transcreation in the months ahead. Why? Because translation sounds like a commodity; transcreation sounds like a service.”

2. Integrated marketing communications (IMC)

Interdisciplinarity plays a significant role in translation studies, and this work aims to expand its scope by incorporating insights from other scientific fields. One such field is marketing and advertising, which will be explored in this chapter to enrich the analysis and discussion of this dissertation. While the focus remains on translation studies, this introduction to Integrated Marketing Communications (IMC) provides a foundation for understanding the topic. Although here not extensively covered like translation studies, IMC contributes to the understanding of transcreation by emphasizing the importance of campaign consistency and addressing the effective connection with consumers across various media, communications, campaigns, and cultural contexts.

2.1 IMC and transcreation

This chapter serves to broaden the theoretical framework of the dissertation by incorporating a field that may not be directly associated with translation studies. The intersections between these two disciplines are briefly outlined in this section.

According to Benetello (2018) the transcreator must have the skills of four professionals: translator, copywriter, marketing specialist, and cultural consultant. This is because what is required from transcreators not only concerns linguistic skills, but also specialized marketing knowledge and a highly creative approach that goes beyond the source text and at the same time seeks to convey the appropriate meaning by using a different form (Ortiz 2007).

Campaign consistency is a crucial aspect to take into account within this context, as it carries significant weight throughout the transcreation process. Maintaining consistency in marketing communication is a top priority for most companies since it contributes to establishing a cohesive brand image and prevents conflicting or disjointed messages within a campaign. By striving for consistency, a brand can cultivate a clear and unified identity. *Integrated Marketing Communications* (IMC) places great emphasis on addressing this particular concern. Before continuing with the analysis, the concept of IMC will be briefly outlined.

2.2 Defining Integrated Marketing Communication

Integrated Marketing Communication (IMC) refers to the strategic process of creating and executing persuasive communication campaigns aimed at customers and potential customers. The primary objective of IMC is to influence and shape the behavior of the target audience. IMC takes into account all touchpoints through which customers or prospects interact with a brand or company, considering them as potential channels for delivering future messages. Moreover, IMC leverages various communication channels that are relevant to the customer or prospect and likely to be well-received by them. In essence, the IMC process begins by understanding the needs and preferences of the

customer or prospect and then devises the appropriate forms and methods to develop effective persuasive communication strategies (de Pelsmacker & Kitchen 2004).

Marketing communications therefore encompass all the promotional components within the marketing mix that facilitate communication between an organization and its intended audiences regarding any aspects that impact marketing effectiveness (Pickton & Broderick 2005). In line with Duncan's (2001) perspective, this implies that IMC is characterized by:

a process for managing the customer relationships that drive brand value. More specifically, it is a cross-functional process for creating and nourishing profitable relationships with customers and other stakeholders by strategically controlling or influencing all messages sent to these groups and encouraging data-driven, purposeful dialogue with them.

(Pickton & Broderick 2005: 25)

Marketing communications serve as a company's means of connecting with customers, and the concept of integration involves strategically managing the communication between the company and its customers. Pickton & Broderick (2005) argue that integration is crucial for viewing marketing communications holistically rather than as disjointed activities. In the global context, this becomes particularly complex, especially with advancements in technology posing additional challenges. Moreover, companies not only communicate in multiple markets, but they do so through various channels. The advent of the Internet has significantly contributed to the proliferation of communication channels. And while advertising was previously confined to print media (e.g., posters, newspapers, magazines) and television commercials, the digital era has introduced a wide range of online platforms where corporate and product brands can promote themselves. To ensure consistency in this diverse media landscape, many companies rely on the principles of IMC.

2.3 Relationship marketing and branding

According to Eagle, Kitchen & Bulmer (2007), the concept of Integrated Marketing Communication is often viewed as a strategic business process related to branding, i.e., it is closely intertwined with the idea of building a strong brand identity and ensuring consistency in communication efforts. Adab & Valdés (2004) emphasize that traditional marketing tactics, such as promoting the superiority of a product, are no longer sufficient to win over consumers. They argue that the relationship with the brand plays a crucial role and can often be the deciding factor in a consumer's purchasing decision. The literature on IMC places significant emphasis on the integration of various communication channels and how this integration impacts sales activities and the perception of a brand by customers and other stakeholders.

IMC generates a synergy effect and enhances impact through various means. One aspect contributing to this effect is the concept of relationship marketing. Unlike traditional marketing, relationship marketing focuses on nurturing and maintaining

relationships with customers, both in the short and long term. Advertising serves in this case not only as a persuasive tool but also as a reminder function (Eagle, Kitchen & Bulmer 2007). When individuals are already familiar with a particular brand, the objective shifts towards maintaining brand presence in the minds of the target audience.

A key economic factor associated with relationship marketing is the positive impact of having loyal customers who consistently choose a specific brand. As emphasized by David Aaker (2012: 21), a highly loyal customer base can provide a dependable stream of sales and profits. He also states that “a brand without a loyal customer base usually is vulnerable or has value only in its potential to create loyal customers.” This underscores the significance of building a strong brand and, therefore, the importance of brand value. Campaign consistency plays a vital role in maintaining effective relationship marketing. However, campaign consistency is not solely dependent on time but also on space, which brings transcreation into the picture.

2.3.1 Cultural sensitivity, brand perception and consumer’s behavior

One crucial and seemingly obvious point to consider is that when operating in various markets, especially diverse ones, Integrated Marketing Communications faces a significant challenge. Cultural adaptation becomes a fundamental requirement from a translation perspective in almost all aspects of the work. However, the question arises when the principles of IMC, emphasizing consistency and continuity, clash with the principles of cultural adaptation. This specific issue is addressed by Pickton & Broderick (2005) in their exploration of the international dimensions of IMC. They delve into the classic dilemma of standardization versus adaptation. Like other areas of marketing, economic factors play a vital role and heavily influence decisions regarding global marketing communication strategies. The economic factors become evident in cases where companies opt for a global standardization strategy. It is undeniably more cost-effective—at least in the short term—to run identical campaigns worldwide. However, the reasons for favoring standardization likely go beyond a simple cost calculation, suggesting that using one set of marketing communications is cheaper than developing multiple sets.

Pedersen (2016) argues that a closer examination of branding strategies and their evolution over time reveals the relationship between standardization and traditional brand management approaches. Previously, brand management relied on an internal perspective (Andersen & Antorini 2013), where the brand was defined solely within the marketing department and then sent out to the market through one-way communication. By adopting this approach, the marketing strategy tended to be less responsive to consumer behavior and market diversity, leading to a preference for standardization. Such brand management assumed that consumers would act rationally, making purchase decisions primarily based on factors like price and quality. However, this perspective does not align entirely with the realities of modern branding. Traditionally, a brand or brand identity was largely perceived as “a unique set of brand associations that the brand strategist aspires to create or maintain. These associations represent what the brand stands for and imply a promise to customers from the

organization's members" (Aaker 2002: 68). This understanding implies that the brand identity originates from the company and is projected to customers through a relatively simple one-way communication process. In other words, it portrays the company as having complete control over how their brand is perceived.

The situation has evolved significantly from what it used to be. As previously discussed, IMC now emphasizes an outside-in approach that begins with understanding the customer and extends to the marketing department. The brand is seen as a fluid concept that is co-created with the consumer. A dynamic brand possesses the ability to undergo changes and is more inclined to be tailored to local markets.

When consumer behavior is deemed predictable and controllable by the marketing department, the importance of listening to consumers and considering cultural differences diminishes. However, contemporary studies on branding and IMC emphasize the significance of perceiving consumers as empowered individuals who act independently and are driven not solely by rationality but also by emotions. This inclination is notably evident within the field of translation studies.

According to Andersen & Antorini (2013), the impact of consumers on brands has significantly increased in recent times. This can be attributed to various factors, with one notable element being the emergence of social media platforms, which have granted consumers a significant voice and influence. Today, individuals possess a level of power and authority over brands that surpasses anything witnessed in the past. An illustrative instance highlighting this phenomenon can be observed through an advertisement shared on Nivea's Facebook page in April 2017. The advert aimed to promote Nivea's latest deodorant, which boasted the unique feature of it being invisible on both black and white clothing. However, the content of the advertisement stirred controversy. The accompanying image (see Figure 8) depicted a Caucasian woman facing away from the viewer, clad in a white bathrobe. Adorned on the robe was the slogan "White is purity." Furthermore, the caption accompanying the image stated, "Keep it clean, keep it bright. Don't let anything ruin it."

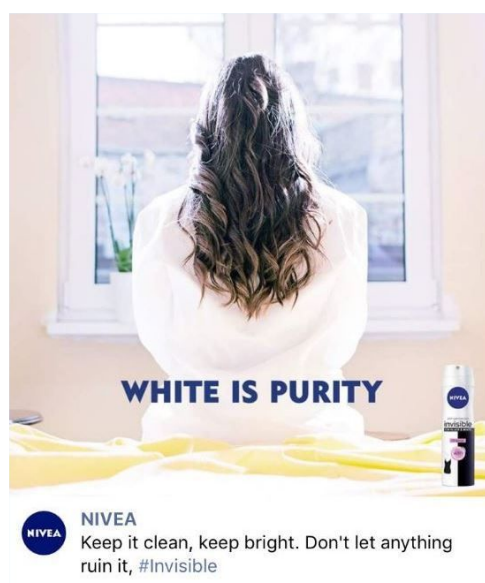


Figure 8. *Nivea's 2018 advertisement.*

The company's claim that the post was intended for its Middle Eastern audience failed to satisfy the global community, considering Nivea's substantial fan base of around 19 million followers at the time. The attempted justification fell short of quelling the intense backlash that erupted across the internet. A deluge of comments flooded various platforms, ranging from individuals expressing their discontent with the commercial to others accusing the company of overt racism. The power of social media was vividly demonstrated as users mobilized to voice their outrage. The situation was further exacerbated by the involvement of alt-right groups, who purposefully targeted the Nivea account with inflammatory comments and images, including those depicting Hitler and the controversial character Pepe the Frog.⁸ These actions inflicted significant and lasting damage upon the brand's reputation. In response to the mounting pressure, Nivea was compelled to remove the post and issue a public apology, acknowledging the gravity of the incident and attempting to make amends for their misstep.

This case exemplifies how even renowned brands can be vulnerable and highlights the significant influence of critical consumers. It demonstrates the profound impact that perceptions can have on a brand, as they often play a decisive role in consumers' purchasing decisions. In today's dynamic market environment, where uncontrollable factors can jeopardize a brand's reputation, effective risk management becomes a crucial priority for those who aim to maintain control over their brands and their public perception. It is also particularly challenging to manage public perceptions and their amplification through social media platforms, as this process is largely external to a brand's direct control.

While the example just presented may not directly address the issue of adapting marketing communications, it effectively highlights the vulnerability of even the largest and most powerful brands to consumer attitudes. Nivea's campaign serves as a reminder that consumers, as well as any other group of people, possess the potential to significantly alter or influence brand perceptions. Corporations therefore find it increasingly challenging to maintain control over their brand identities and how their brands are perceived. In this context, brand management can be viewed as a process that involves managing risks (Fournier & Avery 2011).

The traditional notion of consumers as passive recipients of marketing communications, who react in a relatively predictable manner, is largely disconnected from the reality of contemporary marketing communication. Consumers now assume the role of co-creators of brands, exerting a central influence on brand management. As a matter of fact, companies often actively seek consumer participation, inviting them to express their opinions and engage in brand-building activities. This shift highlights the active and participatory role of consumers in shaping brand identities in today's marketing landscape.

The adaptation of marketing communications is essentially an effort to engage

⁸ Pepe the Frog is a well-known cartoon character that has gained significant popularity as an internet meme. Over time, internet users adopted the character and transformed it into a meme, showcasing Pepe in diverse situations and accompanying him with various statements. In recent years, there has been a rise in the alt-right faction within the white supremacist movement, who has found appeal and support on certain internet platforms and in the use of alt-right Pepe memes.

with a new set of consumers on their own terms and establish a connection between them, the product, and the brand. While effective marketing communication is crucial, a product's shortcomings can significantly harm a company's prospects, regardless of how well the marketing communications are tailored. By being attuned to the cultural nuances of local markets, companies can navigate through various crises, both significant and minor, more easily and possibly even prevent them. In many cases, adaptation is legally mandated when introducing a product to a new market, leaving little room for discussion. Nevertheless, it is not uncommon to encounter situations where the underlying cultural differences, if not considered, can have a severe impact on companies, bordering on being catastrophic. One striking instance highlighting the consequences of cultural insensitivity occurred during the Dolce&Gabbana Chinese campaign in 2018. Attention was drawn to a series of three commercials featuring a Chinese model attempting to eat traditional Italian cuisine using chopsticks. The ads (see Figure 9), spanning 40 seconds each, had a male voice instructing her from the background, occasionally making sexually suggestive remarks. This misguided approach showcased the lack of cultural understanding and sensitivity, leading to a significant backlash and potential disaster for the brand.



Figure 9. Screenshots of the three (now deleted) videos from Dolce&Gabbana's campaign.

Dolce & Gabbana's commercials have been highly criticized, particularly in China, due to their portrayal of a blend of Italian stereotypes, namely pizza, spaghetti, and cannoli, coupled with a stereotypical representation of Chinese individuals. This led to widespread criticism from users on the Chinese social network Sina Weibo, resulting in the trending hashtag #BoycottDolce and allegedly even resulting in the cancellation of the brand's scheduled fashion show in Shanghai. The commercial's content was labeled as both racist and sexist, leading to a diplomatic incident due to its impact. Chinese consumers reacted by blocking sales of the Dolce&Gabbana brand, and even the Chinese government intervened in the matter. This situation has sparked significant concern since China is one of the largest consumer markets for the fashion brand.

Based on the information provided in this section, it is possible to conclude that Integrated Marketing Communications is a field that places significant importance on the consumer, specifically the recipient of marketing communications. It is a research field that addresses a subject that is taken seriously by the industry and is a matter of great concern for many companies (Eagle, Kitchen & Bulmer 2007). The emergence and growth of the transcreation industry can be seen as a symptom of this focus. However, there are indications of a marketing landscape where certain organizations are slower to adapt and hesitant to embrace new approaches that challenge traditional methods of business communication. Pickton & Broderick (2005: 25) argue that this reluctance stems from factors such as "ignorance, unwillingness, and inertia," as well as the challenges associated with achieving true integration.

2.3.2 Adaptation of marketing communications: advantages and disadvantages

The argument in favor of employing adaptation strategies primarily stems from their capacity to develop flexible campaigns that cater to the specific characteristics of individual markets. However, not all international campaigns undergo adaptation, and even those that do often do so cautiously. Pickton & Broderick (2005), proponents of the IMC paradigm, emphasize the significance of establishing a clear international marketing strategy but do not take a definitive stance on whether standardization or adaptation of marketing communications is more favorable. While they do highlight some advantages of adaptation, they fail to delve into the potential strengths of competent translation providers. Ho (2004) has made a valuable contribution to this discussion, as he perceives translation as an integral part of the marketing process and proposes that it adds value to the entire campaign.

While adapting marketing strategies as part of the IMC approach offers certain advantages, it also presents evident disadvantages. From a corporate standpoint, the primary drawback is often the financial implications. Standardization, driven by economic factors, supports cost-effectiveness, whereas adaptation tends to be more expensive, especially in the short term. Implementing multiple tailored campaigns incurs higher costs compared to a single global campaign.

Additionally, there is a concern about potential loss of control over the brand image when it assumes various identities across different regions. Adaptation poses a risk to maintaining consistency across campaigns, which most companies strive to

uphold. Adaptation may therefore not always appear as the obvious choice for an international advertising strategy, as exemplified later on. Even when opting for adaptation, there is no guarantee that the campaign will be well received, as evidenced by past cases where the intended effect was not achieved.

Successful adaptations have the potential to boost sales and enhance popularity, mitigating some of the immediate financial drawbacks associated with standardization. Although adapting marketing communications may incur additional costs during the initial stages of a campaign, it can prove to be a worthwhile investment in the long run. Moreover, when it comes to brand image and the perceived risk of losing control over it by adapting marketing strategies, the evolving trends in open-source brand management indicate that consumers wield considerable influence over brands regardless. Complete control over the brand image is thus seldom fully granted to a company from the outset.

In such a scenario, the companies that are best equipped to confront the forthcoming challenges are those capable of navigating in a market where their brands are collaboratively developed with consumers. Achieving this can be accomplished by establishing a connection with and comprehending individual markets, such as through the customization of marketing communications. Integration and coordination stand out as crucial components of Integrated Marketing Communications. While these aspects may appear contradictory to the concept of transcreation, which primarily emphasizes cultural adaptation, IMC encompasses a fundamental principle of consistency that holds great significance for transcreation as well.

2.4 Transcreation within advertising and marketing

2.4.1 General features

According to Benetello's paper, transcreation finds its primary application in the field of marketing. It is used to disseminate various types of content in different countries, such as TV and radio commercials, brochures, flyers, billboards, social media posts, and web content. These materials cater to a wide range of industries, including chemicals, electronics, business consulting, finance, information technology, tourism, luxury and consumer goods, pharmaceuticals, cosmetics, and automotive (Benetello 2023).

Transcreation is extensively used in the marketing industry due to the changing perception of English as the sole universal language of business. The influence of globalization and the emergence of strong global economies, like Brazil, China, and Saudi Arabia, have played a role in this shift. Consequently, there is a growing demand to distribute brand advertising content in languages other than English or the local language of the brand's origin country, to reach broader audiences and expand their market presence (Phrase 2023). However, to say that the purpose of brands is to advertise themselves is quite reductive, since, by means of transcreation, they aim to "increase local engagement and their own recognition in the territory, improve consumer experience and reputation, and increase sales in the territory" (Benetello 2023: s.p.).⁹

⁹ (Benetello 2023, s.p.) "aumentare il local engagement e la propria riconoscibilità sul territorio, migliorare l'esperienza dei consumatori e la propria reputazione e incrementare le vendite sul territorio".

2.4.2 Self-reference criterion and ethnocentrism

Expanding on the discussion of cultural sensitivity illustrated through the cases of Nivea and Dolce&Gabbana, it is essential to highlight two critical factors responsible for the potential failure of international marketing campaigns: the self-reference criterion and ethnocentrism.

The first factor that can negatively impact an advertising campaign is an unconscious reference to one's own cultural values, experiences, and knowledge as the basis for decision-making. The second one is the belief that one's own culture or company knows how to do things better than anyone else (Ewah & Osang 2018). These two factors hinder the campaign's ability to consider cultural differences, objectively analyze foreign markets, and assess the appropriateness of the already transcultural content. As a consequence, proactive measures to avoid offending the target audience may not be taken in a reasonable manner.

The self-reference criterion plays out in everyday life when people from different cultures interact and assess the situation through their own cultural perspective. For instance, in Japan, gifts are typically opened after the giver has left, whereas an Italian would find it impolite not to unwrap them immediately. This leads to misjudgments, as each person perceives the situation based on their own cultural norms. For instance, an Italian may misunderstand the Japanese person's actions, thinking they are in the wrong, while the Japanese person sees nothing wrong with their behavior. Italians tear the wrapping paper, considering it a separate element from the gift, while the Japanese view the wrapping as an essential part of the gift and handle it with great care. Consequently, a Japanese person might disapprove of how an Italian unwraps gifts, while the Italian would not see any issue with their own approach.

As Kotabe and Helsen (2010) report, cultural anthropologist Lee (1966) developed a method consisting of four steps to identify cross-cultural differences:

1. Identification of the business problem or goal based on one's cultural characteristics, customs, or values.
2. Identification of the business problem or goal based on the characteristics, habits, or values of the target culture.
3. Evidence of the influence of the self-reference criterion on the problem and its scrupulous analysis to understand how it interferes with the business problem.
4. Redefinition of the business problem, this time without the influence of the self-reference criterion, and its resolution to achieve the company's optimal goal.

In the realm of marketing, it is of utmost importance to avoid ambiguity and misunderstanding. To achieve success, one must acknowledge the inevitable influence of cultural differences on various markets. In the process of evaluating these markets, two unconscious tendencies, namely self-reference criterion and ethnocentrism, come into play. Additionally, staying informed about the cultures targeted for product or service sales and maintaining continuous communication with partners in those markets to receive feedback is crucial (Ewah & Osang 2018).

Lastly, enlisting the expertise of a transcreation specialist familiar with the cultural and linguistic differences of foreign market users is essential.

To gain a deeper understanding of how transcreation applies to marketing, it's essential to examine the key features of an advertising campaign during its development and the involved participants.

2.5 Developing an advertising campaign

As mentioned, an advertising campaign's essential features and the corresponding technical details are consolidated in a document known as *brief*. Initially composed by the product manager of the commissioning company, it undergoes alterations through a series of meetings involving marketing personnel, the account executive (who liaises with the client), and the strategic planner (responsible for identifying the campaign's necessary requirements for success). As pointed out by Arcangeli (2015: 39), together they collectively determine:

[...] the objectives to be achieved (*mission*) with the campaign, the groups (*segments*) of consumers to be primarily addressed (*target groups*)—those already loyal, those who could be retained (*prospects*), those who could influence the purchase (*opinion leaders* and *decision makers*)—, the communication channels and distribution network (*trade*) to which the advertised product or product line is to be entrusted, the overall costs to be incurred, provided for in the relevant financial plan (*budget*), and more.¹⁰

The transcreator is required to consider the brief and take all its elements into account while approaching the work. Additionally, they must evaluate the feasibility of the brief's provisions in the target culture. The copywriter and art director work together based on the brief and under the creative director's supervision. The copywriter handles the text of the advertising message (the *copy*), while the art director takes care of the visual aspect (the *visual*), such as considering the font to be used. The production department is responsible for bringing the idea developed by the copywriter and art director to life. According to Arcangeli (2015: 43), however, the roles of the copywriter and art director extend beyond these responsibilities:

The fundamental function performed by a *copy* or *visual* is to charge a commodity with a set of intangible qualities that connote it, that is, to evoke, in a subtle and allusive way, the effects that its purchase is capable of bringing about far beyond its usability, its material effectiveness, its ability to solve immediate problems.¹¹

¹⁰ (Arcangeli 2015: 39) “gli obiettivi da raggiungere (*mission*) con la campagna, le fasce (*segmenti*) di consumatori a cui ci si vuole rivolgere (*target groups*) – quelli già fidelizzati, quelli che si potrebbero fidelizzare (*prospects*), quelli che potrebbero influenzare l'acquisto (*opinion leaders e decision makers*) –, i canali comunicativi e la rete di distribuzione (*trade*) a cui si intende affidare il prodotto o la linea di prodotti da pubblicizzare, i costi complessivi, previsti dal relativo piano finanziario (*budget*), e molto altro”.

¹¹ (Arcangeli 2015: 43) “La funzione fondamentale svolta da un *copy* o da un *visual* è quella di caricare una merce di una serie di qualità immateriali che la connotano, ovvero di evocare, in maniera sottile e allusiva, gli effetti che il suo acquisto è in grado di determinare ben oltre la sua utilizzabilità, la sua materiale efficacia, la sua capacità di risolvere problemi immediati”.

This means that text and images of an advertisement are strongly connected. For instance, a Caudalie campaign for an anti-wrinkle and firming cream links the product with grapes and transparent spheres rolling around the packaging. These elements may appear unrelated to the cream, but they are associated with the promised qualities of freshness, smoothness, and firmness for the skin of its users. This way, potential buyers unconsciously associate these qualities with the cream.¹²

A transcreator's crucial consideration involves ensuring that the objects and images linked to a product maintain consistent connotations and associations with the intended characteristics and values across both the source and target cultures. The same applies to animals, as they are frequently used alongside specific goods to establish a metaphorical connection, allowing potential buyers to associate them with the advertised product's qualities (for instance, using feline imagery with sports cars to symbolize strength and speed).

However, animals hold varying significance across different cultures, a crucial consideration for transcreators. For instance, in Hindu culture, the snake symbolizes *kundalini*, the quiescent energy within every individual. Conversely, in Christian culture, it represents moral corruption and the devil. Therefore, if an advertisement targets a Hindu audience versus a Christian or Western audience, the portrayal of this animal would require adjustments. In the Western context, where belief in spiritual or universal energy is not widespread, references to such concepts may not be comprehensible or recognizable to the audience. Consequently, transcreators may need to alter the entire advertisement to resonate with the specific cultural beliefs and understanding of the targeted viewers.

Moving further on, advertising campaigns can be distinguished by their format, which refers to “the chosen structural-narrative model” (Arcangeli 2015: 49).¹³ In the following sections, the two formats that might present more difficulties for the transcreator, i.e. testimonial and referential advertising, will be presented.

2.5.1 Testimonial advertising

Frequently, when advertising a product, companies opt for a well-known public figure who is adored by the target audience they want to reach. In modern times, many brands prefer to hire influencers and celebrities as their endorsers, as these individuals have the power to influence the decisions and behaviors of their social media followers. For instance, in Italy, brands like Pantene for hair care, Yamamay for underwear, and Primadonna Collection for women's shoes have chosen influencers such as, respectively, Chiara Ferragni, Giulia De Lellis, and Giulia Salemi as their testimonials. These influencers were carefully selected because they resonate with young women and teenagers, making them ideal representatives for products that cater to this demographic.

Different products are advertised using various testimonials. For instance, in Italy, the showgirl Ilary Blasi is the spokesperson for the softener brand Lenor. Her suitability for this role comes from her status as a career woman with three children. As a public

¹² <https://us.caudalie.com/find-your-regimen/beauty-advice/resveratrol-lift>

¹³ (Arcangeli 2015: 49) “schema strutturale-narrativo prescelto”.

figure, she can appeal to mothers who are mindful of their choice of laundry products and can relate to her more easily compared to a young influencer. In addition to that, until recently, Blasi was married to former soccer player Francesco Totti, and together, they were seen as a model couple in Italy, symbolizing a love that begins in one's twenties and endures throughout a lifetime. This perception of their relationship was used by the Lenor brand, featuring them in a commercial promoting two products that the brand suggests using and purchasing together.¹⁴ In the ad, Blasi is depicted on the phone with her husband and, although he is not shown directly, the audience can recognize him due to the couple's fame and the football-related metaphors she mentions. Furthermore, the advertisement for Lenor fabric softener and pearls emphasizes the idea of a perfect marriage. The slogan, which can be translated as *Lenor fabric softener and pearls together. A perfect marriage*, directly links the qualities of the two celebrities who were once perceived as the ideal couple to the combined usage of the brand's products. This connection is meant to demonstrate that the couple itself symbolized values like eternal love and family, reinforcing the brand's image. However, due to the recent separation of the two stars, the advertisement underwent modifications. While Ilary Blasi remains the brand's spokesperson, any references to her ex-husband and their marriage have been completely removed from the updated version of the ad.¹⁵

Advertisements featuring famous testimonials can pose significant challenges for transcreators. Firstly, they must carefully analyze the testimonial's traits, its underlying message, and its relevance to the target audience. Furthermore, transcreators might need to find an equivalent well-known figure in the target language who can have a similar impact on the audience, or they may opt for a stereotypical character that embodies the same values as the testimonials in the source language. Ultimately, whether to substitute or remove the testimonials entirely depends on the brand's preferences and strategy. The selection of testimonials also depends on the brand's budget and the testimonial's willingness to participate. Finding a perfect replacement may not always be feasible, even if desired.

2.5.2 Referential advertising

Referential advertising “reproduces slices of everyday life with simplicity and communicative immediacy, again inviting the consumer to feel a part of the reality of the characters depicted, to identify with them, to make their experience their own.” (Arcangeli 2015: 50).¹⁶ The term “slices of everyday life” alludes to typical images like blissful little families without any apparent issues. However, such portrayals run the risk of being viewed as excessively idealized by the public. An example of this exaggeration can be observed in the advertisements for the Mulino Bianco brand of baked goods. In Italian, referring to a (often falsely) flawless family humorously

¹⁴ <https://www.youtube.com/watch?v=stZ1Sq5FAII>

¹⁵ <https://www.youtube.com/watch?v=Ys1YVBNDdHc>

¹⁶ (Arcangeli 2015: 50) “riproduce scenari di vita quotidiana con semplicità e immediatezza comunicativa, invitando anche in questo caso il consumatore a sentirsi parte integrante della realtà dei personaggi raffigurati, a identificarsi con loro, a far propria la loro esperienza”.

invokes the comparison of it being akin to “a Mulino Bianco family.”

When approaching transcreation, it is crucial to be mindful of the stereotypes present in the target language country and ensure they align with those of the source language country. Using cultural stereotypes can indeed prove beneficial in connecting with potential buyers, making them feel connected to the brand and encouraging them to purchase specific products. However, this approach also carries the risk of potentially offending the sensibilities of the target audience, leading to the failure of the advertising campaign. An example of this is the series of advertisements by the Norwegian housing developer Obos that depict an Italian grown man still living with his mother by whom he is served and revered.¹⁷ The mother even states that her son is , “My son is too important, how does he get his food?” as she feeds him and “Until we find a good wife, you stay with mom!” as she tucks him in. Clearly, if these advertisements are able to elicit laughter from potential Norwegian customers (who, in this case, identify with a comic character with whom they proudly do not identify) and cause the company in question to remain positively imprinted in their minds, they might also provoke the indignation and anger of the Italian public, who would resent the stereotype of the ‘mama’s boy’ Italian and, surely, rightly or wrongly, refuse to identify with such a representation.

2.6 IMC strategies

In this section, taxonomies related to advertising and graphic translation will be introduced. These taxonomies encompass various elements, including both textual and graphical components. They can thus be effectively applied to the field of transcreation from both theoretical and practical perspectives. Although the term *transcreation* is not explicitly mentioned by the selected theorists, the taxonomies they propose are relevant to the discipline under analysis.

The taxonomies chosen for the analysis carried out in this thesis are those developed by De Mooij (1994), Smith & Klein-Braley (1995), and Valdés (2004). A brief presentation of these taxonomies is here included in order to establish a foundation for the subsequent analysis of advertising materials.

As far as Smith & Klein-Braley (1995) are concerned, they proposed a taxonomy consisting of five translational strategies for graphic advertising, some of which will be further explored in the following chapters. The scholars identified the following strategies:

1. *No translation*: This approach is designed for advertisements that serve an affective-appellative purpose, specifically for products like perfumes, alcohol, jewelry, and similar items. In these cases, the textual content remains untranslated, and the message primarily relies on visual elements for communication.
2. *Advertising designed to be exported*: This form of advertising capitalizes on positive associations to the country of origin and its culture. It refrains from translating the slogan, logo, or occasionally the title, but may incorporate text in the target language within the new advertisement.

¹⁷ <https://www.youtube.com/watch?v=8EmasChupbl>

3. *Literal translation*: This strategy is not used very often because it does not take into account the cultural circumstances of the new target culture. It is therefore normally used for products/services that require a lot of technical information. Caution should be exercised, however, as sometimes a literal translation makes it difficult to deliver the intended message.
4. *Adaptation*: In this scenario, the visual elements of the original text are retained while the textual content is adapted to suit the preferences and cultural context of the target audience. This practice is commonly employed when translating advertisements for diverse products, with a particular focus on the tourism industry (Becher 2007).
5. *Revision*: According to this last strategy, the graphic material is kept, and a completely new text is created. This is a risky operation, especially since it must be taken into account that text and image together represent the concept of the product and cannot be arbitrarily separated.

De Mooij (1994) also distinguishes between four major approaches to international marketing communication strategies, which more or less overlap with the five strategies presented just above:

- (a) *Standardization of the product, brand and communication model*: This approach is particularly well-suited for “culture-free” products, referring to those that are universally used and share a similar purchasing motivation across different regions. Typically, this strategy is implemented for products targeted at a mid- to high-end market segment, including luxury watches, internationally recognized IT products, renowned fragrances, and even widely consumed globalized consumer goods like soft drinks and alcohol. Advertisements adopting this strategy can be presented either in their original language or translated, while ensuring the preservation of the core concept and essence of the campaign.
- (b) *Product and brand standardization, with adapted message content*: To this scenario pertain various concepts and communication purposes that require tailoring to cater to the diverse cultural requirements. As a result, this strategy entails developing a fresh message or translating an existing one while incorporating modifications that resonate with the intended audience in the target country. For instance, it is applied to automobile advertisements that evoke emotional responses or advertisements promoting household and health-related appliances, i.e., products that are universally used but may have distinct cultural significance in each country.
- (c) *Standardization of the campaign, but with local adaptation of the product and brand for cultural reasons*: According to this strategy, the advertising campaign and promotional message revolve around a consistent central concept worldwide. However, it is acknowledged that different cultures have diverse consumption patterns, therefore necessitating adaptation to local customs without altering the overarching advertising strategy. This situation commonly arises with globally recognized brands in industries such as coffee or clothing, where their international prominence contrasts with varying perceptions in their country of origin.
- (d) *Adaptation of both the product and brand, as well as advertising communication*: Due to primarily historical considerations, national brands are in this case often retained or modified to suit the specific local market where production is targeted. This practice is commonly observed in the realm of food products, which is exemplified by well-known multinational corporations like Nestlé or Unilever, which employ distinct brand names for the same product across various countries.

Valdés adds the following strategies to those proposed by De Mooij (2004):

- *Creating new, culturally adapted texts:* According to this strategy, in order to effectively convey certain values or consumer habits that differ between the source and target contexts, advertisements undergo a process of text modification, resulting in completely adapted messages tailored to the target culture.
- *Addition of contextual information:* To ensure a more explicit emphasis on highlighting key aspects in the target context, advertisers actively incorporate additional information during the process of modifying their advertisement texts. By doing so, they aim to underscore the relevant elements that resonate specifically with the target culture, resulting in a more impactful and targeted message.
- *Elimination or adaptation due to legal or ethical restrictions:* As the name suggests, this strategy is highly dependent on the legal and social context in which a particular product and/or service is to be advertised. It will therefore be essential for the translator to be familiar with the advertising regulations of the target cultures to which the advertising message is addressed.

In conclusion, while Smith & Klein-Braley (1995) present strategies that rely mainly on translation or non-translation of text and retention of source text graphics, De Mooij (1994) and Valdés (2004) focus more on a classification based on the type of message to be conveyed from one campaign to another. These differences obviously do not imply a hierarchy of importance among the strategies presented, especially given that the analysis that will be carried out in the following chapter does not attempt to place the various advertising campaigns into categories with well-marked boundaries but will more likely test whether and which of the elements presented above are really present in the actual and modern advertising world.

3. Multimodality and advertising

This chapter focuses on examining the close connection between marketing and language sciences, emphasizing the role of transcreation in the realm of advertising translation. It also aims to highlight the significance of multimodality in today's advertising and technology field, given that the Internet's rise and expansion, along with the communication revolution it brought, has led to a significant transformation in the realm of commercial communication, particularly in advertising. In the past, communication primarily relied on text, but now it involves a well-integrated communication system that uses various resources like text, images, videos, and more. Web 2.0 pages serve as a concrete example of this communicative revolution that has been ongoing for years. For translators, handling multimodal communication poses a challenge. They must harmonize and maintain coherence in messages that contain elements from different semiotic codes, requiring strong training and problem-solving skills. The figure of the transcreator, as introduced in the first chapter of this master's thesis, assumes significance within this context.

3.1 Advertising communication: from text to multimodal discourse

Advertising is an ever-evolving field, constantly adapting to the changes in society. This adaptation is reflected not only in its communication methods but also in the formal aspect and content of its messages. The primary aim of an advertising campaign is to generate higher public interest in a product. Consequently, persuasion holds more significance than mere information, just like suggestion outweighs reasoning (Ferraz 1993).

Advertising is a multifaceted and creative task centered around communication. It draws from various disciplines, including marketing, and relies on creativity and imagination to craft compelling messages. The fundamental objective of this communication, however, is focused on driving sales.

Advertising messages are not normally encoded with a single language, but are the result of a conjunction of languages and, consequently, belong to the category of multiple messages. [...] They are made up of signs of different nature, which are perceived by different senses.¹⁸

These words by Ferraz (1993: 39) bring us closer to what is today known as multimodal discourse. The advertising message is transmitted through the mass media, be it radio, television, magazines, Internet, etc., and has different functions or semantic dimensions. The first function is the expressive function, which refers to the sender and integrates the psychological variants of persuasion, to increase the credibility and prestige of the sender (Sardón 1997). The second function is the representative

¹⁸ Ferraz (1993: 39) “los mensajes publicitarios no suelen codificarse con un único lenguaje, sino que son el resultado de una conjunción de lenguajes y, por consiguiente, pertenecen a la categoría de los mensajes múltiples. [...] Se componen de signos de distinta naturaleza, que son percibidos por distintos sentidos”.

function, which refers to the product or service, and finally, the third one is the appellative function, which refers to the receiver of the advertisement, since this function is in charge of capturing the attention and affection of the receiver (Sardón 1997). According to Sardón, the advertising message has other functions apart from these three main ones, among which are economic, financial, substitutive, etc.

The characterization of advertising discourse as an independent textual genre is complex, as it shares similarities with the literary genre in terms of language freedom. Another characteristic of advertising discourse is *intertextuality* (Mora 2007), a term coined by Julia Kristeva in 1967, influenced by the work of the Russian philosopher Bakhtin. Over time, intertextuality has evolved significantly, becoming part of text linguistics (Beaugrande & Dressler 1997) and semiotics (Rodríguez 2003).

Kristeva defines intertextuality as the presence of previous discourses in a text, essential for creating meaning. Intertextuality also involves the recurrence of elements across different texts (Calderón 1994) and, according to De Beaugrande and Dressler (1981), it is a criterion of textuality in itself. Moreover, meeting the requirement of intertextuality is necessary for a text to be considered as such (Marinkovich 1998). This requirement is based on the relationship between the production and reception processes of a given text and the participants' knowledge of other related previous texts in the communicative interaction.

According to Mora (2007), advertising discourse holds the status of being intertextual due to its nature as a genre that engages in the imitation, homage, parody and synthesis of all known languages. Among others, advertising makes use of everyday, journalistic, literary and cinematographic discourse to assert its main function, which is none other than the persuasive and commercial function. Moreover, the fact that on numerous occasions the advertising discursive genre intersects with more than one discursive class and uses several semiotic codes should not be forgotten (Mora 2007). Advertising language is complex, and its complexity lies above all in the fact that "anything goes" to achieve the objectives (Mora 2007), and this is precisely one of the main characteristics of advertising discourse, its ability to absorb peculiarities of other discursive typologies (Gutiérrez 2002).

The relevance and influence of the Internet in today's society has already been pointed out. Its appearance entailed a paradigm shift in human communication, causing it to become much more direct and immediate in an extraordinarily short period of time. The emergence of Web 2.0 and the resulting interaction between Internet users, as well as the new advertising generated by the Web, have given rise to the creation of a new discursive typology: multimodal discourse. This new way of encoding messages is in itself a revolution at the communicative level, in which various elements merge to form a whole and interact with each other, thus shaping a message that must be attractive and accessible to the reader.

3.2 Defining multimodality

Multimodality explores configurations and combinations of elements such as images, gestures, gazes, body postures, sounds, writing, typography, music, or speech within a single message. It is an essential aspect of human communication. Linguistic and communication studies have consistently downplayed this, particularly concerning dialogic speech, but the verbal mode alone conveys only a small part of the overall meaning. Gestures (kinesics), spatial relationships between participants (proxemics), and contextual cues also play crucial roles in conveying meaning. Moreover, different modes may not always convey messages that align perfectly with one another.

However, even prototypical written text cannot be regarded as monomodal (O'Halloran & Smith 2011). The various elements, such as white spaces, page layout, and graphic devices associated with individual characters, also convey meaning, just like the aligned graphemes forming the verbal message (Stöckl 2014). Since all human communication is recognizable as multimodal, focusing solely on verbal language in analyses fails to fully capture the essence of communication. Meaning is constructed through the interaction of multiple modes, each with a specific role (Pirini 2014). Understanding communication requires considering the relationships between these different modes, which can vary in complexity (Adami 2017).

The migration of textuality to the digital and multimedia environment highlights a distinctive trait of human communication—its versatility. Online, a “hybridization of expressive strategies”, i.e., “the overlapping of different iconic systems, in a crossmedia dimension that pivots on dialogicity” (Verdiani 2020: 107) has been (and still is being) observed.¹⁹ This hybridization even allows for expression without relying solely on verbal language. Consequently, even more so in the digital environment, the prototypical text is not predominantly verbal, as argued by Petőfi (1990), but rather predominantly multimodal (Verdiani 2020). The use of texts involves operational criteria that go beyond linguistic aspects, encompassing broader semiotic elements for both users and content producers. These semiotic elements “also intervene and condition the management of linguistic elements” (Verdiani 2020: 110).²⁰

3.2.1 Historical overview

The pioneers of multimodality—the fathers of this field—are Gunther Kress and Theo Van Leeuwen. Since 1996, their work *Reading images: The Grammar of Visual Design* has sparked a new interest in understanding messages that go beyond the discrete codes of verbal, visual, or auditory communication channels. Instead, they explore the connections and intersections that arise between these different modes of communication (Williamson 2005). Kress and van Leeuwen state that “all texts are multimodal” (Kress & Van Leeuwen 1996: 64).

Social semiotics gives rise to an interest in examining communication from a

¹⁹ (Verdiani 2020: 107) “ibridizzazione delle strategie espressive”; “sovrapposizione di diversi sistemi iconici, in una dimensione crossmediale che poggia sulla dialogicità”.

²⁰ (Verdiani 2020: 110) “intervengono e condizionano anche la gestione degli elementi linguistici”.

multimodal and multisemiotic perspective (O'Halloran 2004). This challenges the traditional approach, where language held the central role in communication, and all other forms of representation were categorized as extralinguistic or paralinguistic. These elements play a role in both constructing and perceiving messages, confirming that meaning production mechanisms are diverse but unevenly distributed, much like traditional linguistic discourses. The concept of multimodal discourse is therefore justified. It suggests that meaning is constructed through different modes and forms (Kress & Van Leeuwen 2001).

From the multimodal perspective, each discourse is conceived as a complex communicative device and this complexity may be due to the type of reading it suggests: we can no longer read from left to right, in a more or less conventional way, but we must make apparently disorganized readings, in which we relate elements that are not necessarily contiguous or close.

(Fariás & Araya 2014: 97)

Multimodal discourse refers therefore to communication that uses a variety of written and audiovisual channels, making specialized content more appealing (Díaz 2000). This type of discourse conveys information to the recipient through images, videos, and animations, requiring them to have conducted prior research to access these materials (Calsamiglia 1993). Consequently, this modern concept emphasizes that communication extends beyond language alone and involves the skillful use of diverse forms of representation. The message is effectively conveyed by combining all the chosen modes of representation employed by the communicator or communicators.

Kress (2010: 79) defines *mode* as 'a socially shaped and culturally given semiotic resource for making meaning. Image, writing, layout, music, gesture, speech, moving image, soundtrack and 3D objects are examples of modes used in representation and communication.' Consequently, the focal point of the communicative act has shifted away from the written text, becoming just one element used to enrich the message within an interconnected network of languages [modes] that give meaning to it (Kress & Van Leeuwen 2001). As a result of this interplay between various modes, the study of multimodality necessitates addressing each individual mode that comprises a text, along with the interrelationships among them. The organization of information no longer follows linear texts but rather revolves around a multi-sequential interactive structure in the form of hypertext (Pujolà & Montmany 2010).

3.2.2 Some key principles

The core principle of multimodal semiosis rejects the notion of language being the sole or primary means of communication. While linguistics traditionally emphasizes language as the supreme resource for human communication, the epitome of that spark that makes humans different from any other living being, multimodality challenges this idea by highlighting the generation of meaning through the amalgamation of various resources.

From a similar viewpoint, Baldry & Thibault (2006) discuss the resource integration principle, asserting that resources collaborate and merge to generate

meaning. According to this principle, no text can be labeled as monomodal because even a densely written textbook without images still comprises various non-linguistic resources. These resources include graphical elements like page margins, chapter and paragraph divisions, as well as typographic devices such as italics and bold type, which can emphasize specific words and convey messages beyond the mere linguistic content. For instance, italics may serve as an author's stylistic device. Notably, the spacing between words itself is yet another graphic convention that readers have become so accustomed to that it often remains unnoticed.

3.3 Multimodal elements and advertising

The rejection of any element that may obstruct communication between message senders and recipients is a common practice among speakers and web users. To achieve effective communication, multimodal discourse plays a vital role by employing various written and audiovisual channels. This approach makes specialized content more appealing and accessible to users (Díaz 2000). Nevertheless, the functions of multimodal discourse extend beyond enhancing accessibility; they also contribute to the dissemination of knowledge and specialized content. For instance, audiovisual advertising discourse incorporates elements such as image treatment, types of shots and angles, chromatic and typographic resources, among others, forming what is referred to as multimodal elements. When optimally used and coherently integrated with other communication modes, these elements create a complex message that aligns with the sender's criteria and the receivers' communicative abilities (Farías & Araya 2014).

Multimodal discourse plays a crucial role in web-based advertising due to several impactful factors that directly affect the company's brand image and how it is perceived by customers and competitors. One such factor is the website's ability to initiate communication with potential consumers, including other businesses. Additionally, the immediacy of information sharing and reception, along with the elimination of space-time barriers present in traditional media, further highlights its significance. Lastly, multimodal discourse enhances customer relations through features like online sales systems, which are increasingly popular among consumers.

In Europe, studies on the semiosis of multimodal communication have been circulating for approximately two decades (Baldry 2000; Baldry 2005; Garzone, Poncini & Catenaccio 2007). Their popularity has grown significantly with the rise of digital technology, as they offer valuable tools and methodologies for comprehending the intricate and increasingly prevalent textuality found on the web (Sindoni 2013; Prada 2015). In the next sections, this work will delve into the concepts of website and corporate website, as the majority of the advertising campaigns analyzed here originate from these two sources.

3.4 Multimodality and online advertising

This section serves as a practical illustration of the significance of the Internet in today's media landscape. In 2023, the Italian association UPA (Utenti Pubblicità

Associati) and the U.S. company Nielsen joined forces in the collection and analysis of the annual advertising investment trends in Italy from 1962 to 2022 (UPA & Nielsen 2023). The analysis was carried out with the help of a dashboard, a user-friendly system for visualizing data collected during the research. This interactive dashboard enables users to consult and examine investments by media type. As the World Wide Web (www.) was developed in the late 1980s, the initial part of the graph (displaying data from 1962 to 1988) is omitted from consideration.

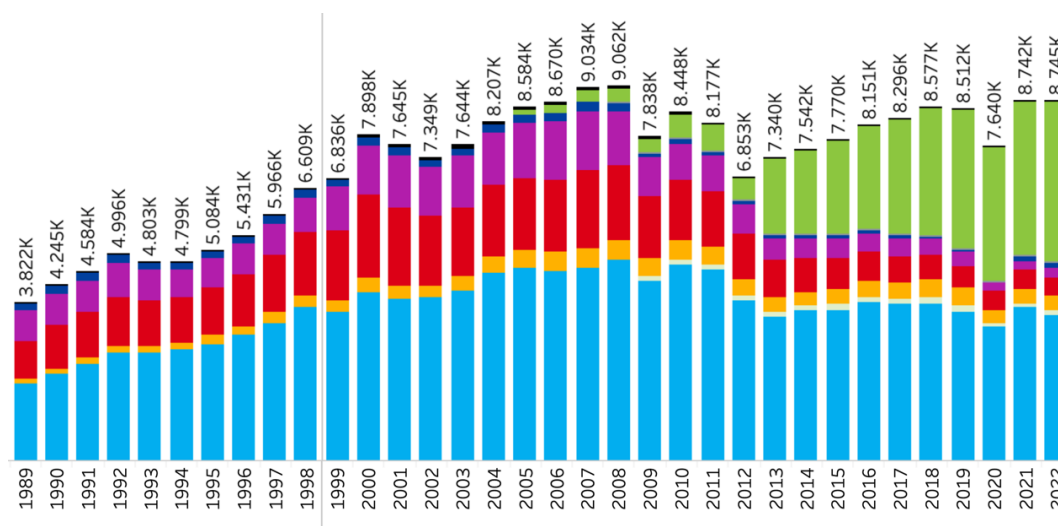


Figure 10. Annual trend of advertising investment in Italy from 1989 to 2022.

Media color codes: light blue, television; green, internet; yellow, radio; purple, magazines; red, newspapers.

Figure 10 shows that the World Wide Web was born in the late 1980s, but web advertising investments in Italy only started in 2005. There has been a consistent growth in investments ever since and, in 2020, Internet advertising surpassed television advertising. This data demonstrates the significance of the Internet as a medium for promotional material dissemination. Moving forward, it is worth examining how ads and advertising are distributed on the Web. Given the vastness of the medium, the Internet offers numerous possibilities for conveying persuasive messages. In the next two sections, some of the Web categories will be briefly outlined.

3.4.1 Web 2.0 and hypertext

There is no doubt that the emergence of the Internet was a global revolution, perhaps one of the most influential discoveries in human history. This invention impacted numerous areas. Web 2.0, characterized by collaborative user participation and content creation, has revolutionized human communication. It also serves as an unparalleled space for commercial operations, prompting a significant number of companies to have their websites, emphasizing the use and care of multimodal elements for customer acquisition, satisfaction, and loyalty.

Web 2.0 also incorporates another essential element known as hypertext, providing users with the flexibility to access content in either a sequential manner or

based on their personal preferences. Hyperlinks enable readers to navigate freely through websites (Puyolà & Montmany 2010). However, it is crucial to acknowledge that effective internet browsing skills are necessary for readers to comprehend and navigate according to their own criteria and preferences, as highlighted in the Common European Framework of Reference for Languages (2001).

In a rapidly advancing technological world, the reading of messages can be influenced, necessitating the senders to be conscious of these shifts to ensure smooth communication with the receivers. With the evolution of communication, it is no longer essential for the sender and receiver to be close geographically, since communication now occurs through interconnected devices on the Internet. Moreover, the recipients of the information are often multiple, and they have the freedom to decide when and how they access the information. As mentioned, these recipients can choose their preferred path, as the transmitted text is flexible and multilinear, lacking a single fixed starting point for reading (Alvarado 2003).

3.4.2 *The corporate website*

The way of communicating and making a brand known has evolved and the website is at the epicenter of this evolution, for several reasons. Websites serve as a company's global showcase, providing a public window for introducing themselves to the world. They often serve as the initial point of contact between companies and potential consumers. As a result, it has become essential for nearly all growing companies to possess their own accessible and easily discoverable website on the internet.

According to Puyolà and Montmany (2010), having its own corporate website offers the company an excellent opportunity to connect with a vast audience and showcase itself, its products, and news without the constraints faced by other advertising methods. Comparably, the corporate website can be likened to a brochure, but with distinct advantages. It allows for more detailed product presentations, unrestricted by space limitations, and permits elaborate descriptions. Moreover, the website can adopt a multi-page structure organized around various themes, showcasing the versatility and diversity of content that can be contained within a single site. The home page, also known as the site's main page, serves as a central hub for various topics. Users have the freedom to select their preferred reading path, choosing content that piques their interest in any order they desire. This fragmented structure, centered around the company's offerings, allows users to explore only the content they find engaging, without the obligation to go through all the published material.

As a result, the corporate website not only acts as a display platform for products or services but also provides additional insights about them, employing a variety of strategies. According to Díaz (2000), these strategies encompass the use of concise and captivating sentences, visuals, audio or video content, as well as more extended texts aimed at showcasing the company's quality and potential. In essence, a company's website and its management offer valuable insights into the company itself. It serves as a digital business card, helping the company establish authority and popularity among a vast audience, offering consistently updated and accurate information.

4. Selected methodology and corpus

The methodology involves a comprehensive approach to analyzing eleven advertisements that belong to the same campaign, spanning three languages: English, Spanish, and Italian. This work is grounded in Descriptive Translation Studies, focusing on examining transcreated campaigns and the creative process behind them. While it following not been officially confirmed by the companies involved, the analysis presented in the subsequent chapters operates under the assumption that these instances are examples of transcreation rather than mere translations or adaptations. This conclusion is drawn based on the characteristics discussed in the previous chapters.

This chapter also delves into the significance of the advertisements in the selected corpus by assessing their messaging and presentation in the context of the prevailing views and ideologies of the time and the specific cultural context in which they were developed. The analysis explores the distinct purposes of these advertisements, concerning their relevance in the specific English, Spanish, and Italian settings.

The analysis, as presented in the following chapters, covers activities from compiling and organizing the corpus to the creative process of crafting Italian transcreations based on the gained insights. This methodological approach aims to provide a comprehensive examination of transcreation practices within a multilingual context. Specifically, the analysis seeks to achieve several key objectives:

- (1) To examine and compare the transcreated advertisements in English, Spanish, and Italian, with a primary focus on understanding how the company's creative teams adapted them to the cultural and linguistic nuances of each target language.
- (2) To investigate whether the transcreated campaigns are tailored uniquely for each target market or if they adopt a one-size-fits-all approach, merely translated for different foreign markets.
- (3) To create Italian transcreations that align with the findings of the initial analysis, offering a practical application of the research insights.

This chapter serves as an introduction to the methodology chosen for analyzing the corpus and provides a more detailed explanation of the corpus's composition and its constituent elements. To discuss the methodology effectively, the theoretical foundation needs to come first, by exploring the fundamental elements that underpin the analysis of the selected transcreations.

4.1 Theoretical framework

As mentioned, since transcreation is considered a subcategory of translation (§ 1) and the following chapters will focus on a descriptive-comparative analysis of eleven transcreated advertising campaigns in three different languages, this work falls under the broad label of *Descriptive Translation Studies* (DTS). DTS provides an effective framework for this analysis because it facilitates a comprehensive study of the source texts and their translations, as well as allows the identification of the

rationale behind the choices made by the translators.²¹

In addition to DTS, the analysis of transcreations also encompasses various other areas, including functional theories, such as skopos theory, functional equivalence, and Nord's text analysis in translation, as well as semiotics and symbolism. Specifically, skopos theory is crucial in this study because it introduces the concept of *skopos* (aim), which is inherently relevant to the art of persuasion, predominantly aiming to induce purchasing behavior. Functional equivalence is a valuable theoretical tool for examining the translation of advertisements. Text analysis is also included in this study because it is an essential component in any field related to translation. Finally, the focus on semiotics and symbolism is significant since these elements play a critical role in the translation of advertisements. They enable the uncovering of hidden messages in advertisements and the understanding of the symbols used to captivate the audience and their operational mechanism. Even though not explicitly mentioned, these aspects will facilitate the analysis of the tools employed by the transcreators of the 11 advertisements to either persuade, or fail to persuade, a diverse audience.

4.1.1 *Descriptive Translation Studies*

The DTS paradigm encompasses crucial concepts relevant to the analysis of translated advertisements. This section aims to elucidate why the DTS framework proves invaluable for the analysis conducted within this work. The exploration begins with an examination of translation shifts and their analysis, as described by Pym (2016: 287):

The structural differences between translations and their sources can be described as 'translation shifts'. [...] A shift might come from the translator's decision to render function rather than form, or to translate a semantic value on a different linguistic level, or to create the correspondence at a different place in the text (using a strategy of compensation), or indeed to select different genre conventions.

In addition to the notion of translation shifts, Pym (2016: 288) highlights two methods for comparing them, namely bottom-up analysis and top-down analysis. The former initiates with smaller linguistic units (typically terms, phrases, or sentences) and progressively works its way up to larger components, encompassing text, context, genre, and culture. In contrast, the latter commences with overarching systemic factors, such as translations' role within a sociocultural system, and subsequently drills down to the finer details, including translation strategies. So, it is inferred that bottom-up analysis is the one that is first carried out with regard to both source and target texts, whereas top-down analysis coincides with the identification of the translation strategies used by professional translators. It follows that, in the analysis of the 11 transcreations, the primary approach is the bottom-up method, scrutinizing the smaller units within the three ads. This allows for a methodical construction of their similarities and differences.

²¹ The inclusion of *translations* and *translators* in this chapter is due to the origin of these theories within the translation domain. In deference to the authors and their citations, the term *translation* remains unaltered here, refraining from substituting it with *transcreation*. Nonetheless, in line with existing literature, transcreation is to be perceived as a professional translation task. Consequently, in this thesis, *translation* and, in particular, *advertising translation*, often refers to *transcreation*.

Toury's three levels of analysis are essential when assessing translations. As outlined in Toury (1995: 15), they are:

- (a) All that translation CAN, in principle, involve
- (b) What it DOES involve, under various sets of circumstances, along with the REASONS for that involvement, and
- (c) What it is LIKELY to involve, under one or another array of specified conditions.

In essence, this three-tiered analysis entails an initial exploration of the original text's intended meaning and function. Subsequently, it involves an examination of the possible meanings and functions of the translated text in diverse analytical contexts, ultimately scrutinizing the likely meanings within specified conditions. Delabastita (2008: 234) further elucidates these levels as follows, relating them to the notion of norms:

- (1) Level of system: theoretical possibilities ("can be"). For each translation problem or source text, it is possible to envisage a whole range of possible or theoretical solutions or target texts.
- (2) Level of norms: culture-bound constraints ("should be"). On the intermediate level of norms, some of these possible relationships will be recommended or even required as being the only ones that can generate "genuine" translations, whereas others will be dismissed or even simply ignored.
- (3) Level of performance: empirical discursive practice ("is"). The relationships that have actually materialized in a given cultural setting can be observed. By definition, these empirical relationships constitute a subset of the possible relationships; their degree of frequency in a given cultural situation is a crucial indication that certain norms have been at work.

Translators are presented with a broad spectrum of options when embarking on a translation project. However, their selections must align with the cultural and linguistic norms of the target context, ensuring the faithful conveyance of the original text's meaning to the target audience. As emphasized by Toury (1985: 19):

Translating as a teleological activity par excellence is to a large extent conditioned by the goals it is designed to serve, and these goals are set in, and by, the prospective receptor system(s). Consequently, translators operate first and foremost in the interest of the culture into which they are translating, and not in the interest of the source text, let alone the source culture.

This assertion resonates with the realm of advertising translation, as the choices made by advertising translators are driven by the role the translated advertisement is intended to play in the target culture. In essence, the primary focus of an advertising translator lies in catering to the needs and expectations of the target culture.

4.1.2 *Functional theories*

This section aims to elucidate three distinct theories within the broad scope of functional translation theories. Functionalism, as applied to translation, challenges the conventional portrayal of the translator as a mere mediator and instead posits the translator as an autonomous text creator. This perspective emphasizes the production of a new text based on criteria determined by the target audience. Functional translation theories have equipped advertising translators with a solid foundation for crafting and evaluating effective translated advertisements. Scholars like Nord (2002, 2007) have furnished translators with valuable frameworks to address the specific challenges encountered in the translation of advertisements. The evaluation of advertisements in translation hinges on their intended function in the target context. This aligns with the relevance of functionalist approaches in advertising translation. Furthermore, the application of functionalist theories in the translation of advertisements is underscored by the core tenet of functionalism, which, according to Nord (2002: 3)

[...] could be paraphrased as “the translation purpose justifies the translation procedures”. [...] this could easily be interpreted as “the end justifies the means”, and there would be no restriction to the range of possible ends, the source text could be manipulated as clients (or translators) see fit. In a general theory, this might be acceptable enough, since one could always argue that general theories do not have to be directly applicable.

Nonetheless, this flexibility should not be misconstrued as a disregard for established norms. Translation practice occurs within specific situations and cultures. Consequently, any application of general theory, whether in practice or training, must consider the particular cultural conditions in which a text is being translated.

4.1.2.1 *Skopos theory*

Skopos theory, which originated in the 1970s through the collaborative work of Hans Vermeer and Katharina Reiss and later underwent further development in the 1990s by Christiane Nord, presents the fundamental premise that the translator’s success is contingent upon the realization of the translation’s intended purpose. Consequently, this theory endorses a functionalist approach to translation, wherein the primary emphasis is placed upon the specific objective of the text in question, with the selection of strategies, methodologies, and approaches during the translation process being dictated by this objective. As expounded by Nord (2002: 2),

The translation purpose determines the choice of translation method and strategy. This means that—as experience shows—there is not the one and only method or strategy for one particular source text, and any decision between two or more available solutions to a translation problem must be guided by some kind of intersubjective criterion or set of criteria. [...] the communicative function or functions for which the target text is needed.

It becomes imperative for advertising translators to possess an acute awareness of the precise purpose and role of the translated advertisement within the target context.

This awareness is a prerequisite for crafting an advertisement that is genuinely effective since “all translation decisions depend on the presupposition the translator has about the target consumer’s interpretation of the message” (Adab & Valdés 2004: 205). In accordance with Nord (2002: 2),

A translation that achieves the intended purpose may be called ‘functional’, which means that a text (in this case, a translation) ‘works’ for its receivers in a particular communicative situation, i.e., in the way the sender wants it to work. [...] The text producer (and the translator as text producer, too) has, therefore, to evaluate the audience’s capacities of comprehension and cooperation, and anticipate the possible effects which certain forms of expression may have on the readership.

Advertisements have a distinct purpose: persuasion. The objective of advertisement translators is then to replicate this purpose in the target environment. What remains paramount is not the fidelity of the translated advertisement to the source advertisement, but rather its capacity to produce an equivalent or superior effect in the target context. Adhering to skopos theory does not necessarily imply that an advertisement can be arbitrarily altered during translation. It underscores that the translator has the option to modify the language and style of the original advertisement in the pursuit of effective product promotion and profit generation, as articulated by Cui (2009: 23).²²

4.1.2.2 *Functional equivalence*

Functional equivalence, often referred to as dynamic equivalence, holds significant importance within the realm of advertising translation. It underscores the principle that equivalence must be ascertained based on the role the translated text is expected to fulfill within the target context. This concept of functional equivalence is particularly pertinent in the field of advertising translation because the objective of translated advertisements is to generate an equivalent or superior impact in the target environment. As articulated by Nida & Taber (1969: 24),

Dynamic equivalence is to be defined in terms of the degree to which the receptors of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language. This response can never be identical, but there should be a high degree of equivalence of response, or the translation will have failed to accomplish its purposes.

Functional equivalence asserts that a successful and effective translation is one that attains the status of an original text within the target context. In the context of advertising, this implies that if the target audience responds to an advertisement with a degree of favorability comparable to the source audience, the translator has achieved success. While complete identity in response is unattainable, similarity or even an improved response is attainable.

²² Nevertheless, the reality remains that when an advertisement presents specific product features, a faithful translation needs to be warranted.

Nida & Taber (1969: 12) contend that “translating must aim primarily at ‘reproducing the message’. To do anything else is essentially false to one’s task as a translator”. For advertising translators, the paramount concern should be devising means to faithfully reproduce the message within the target context, even if it necessitates reimagining the advertisement. Nida & Taber (1969: 205) delve further into the definition of the message as “the total meaning or content of a discourse; the concepts and feelings which the author intends the reader to understand and perceive”. If the target audience is able to clearly comprehend and embrace the message as intended by the company, the translation has successfully fulfilled the primary objective of advertising, which is to persuade. Ultimately, the two scholars assert that “correctness must be determined by the extent to which the average reader for which a translation is intended will be likely to understand it correctly” (Nida & Taber 1969: 24). A well-executed translated advertisement is therefore one that is readily comprehensible to the target audience. In essence, a proficient adaptation of the source advertisement is distinguished by the fact that the target audience comprehends the company’s message without misconceptions.

4.1.2.3 *Christiane Nord: text analysis in translation*

Among the numerous roles attributed to the translator throughout history, including traitor, mediator, rewriter, fleeting intermediary, and invisible author, the identity of a critic skilled in text analysis is seldom acknowledged, though it is undoubtedly essential. Christiane Nord has dedicated an entire volume to address this significant issue, proposing a functional approach with the objective of establishing “a model of source-text analysis which is applicable to all text types and text specimens, and which can be used in any translation task that may arise” (Nord 1991: 1). In her introduction, she underscores the imperative nature of comprehensive text analysis as a precursor to any translation endeavor, as it is the sole means to guarantee a complete and accurate comprehension of the source text.

Nevertheless, a text analysis oriented toward translation should not merely ensure the precise interpretation of the text or elucidate linguistic and textual structures and their alignment with the source language’s system and norms. It should also lay the foundation for every decision the translator will make throughout the translation process. The model she presents is designed to be as versatile as possible, rendering it suitable for any text and textual category, while still being sufficiently specific to encompass the broadest range of translation universals. Text analysis pertains to both the source and target texts and encompasses a spectrum of data: sender, recipient, purpose, medium, temporal and spatial aspects, textual function, subject matter, overt and covert information, information progression, non-verbal elements, vocabulary and syntax, tone, and impact.

What Nord proposes is not merely a model for textual analysis in translation; it also serves as an educational model for the training of professional translators within translation schools or departments, grounded in text analysis (Nord 1991: 140-147). In this manner, the German scholar aligns with the path outlined by Delisle, which centers on the exploration of the translation process. According to this

educational model, Nord enumerates several essential skills that translators must possess, including mastery of the languages involved, as well as additional skills such as cultural, specialized, and technical knowledge. While students can acquire these skills for educational purposes, applying this model within a professional context, as demonstrated in this master's thesis, underscores that those delineated by Nord must be preexisting skills that the translator already possesses at the time of text analysis to complete the work optimally.

4.1.3 *Semiotics and symbolism in advertising translation*

The integration of advertising analysis into the methodology holds utmost significance due to the inherently persuasive nature of advertising campaigns, intricately entwined with cultural contexts. Semiotics and symbolism, both prominent contributors to persuasion and effectiveness, will be expounded upon in this section, elucidating their pertinence to advertising at large and, more specifically, to advertising translation. The ensuing content predominantly focuses on semiotics, as advertising extensively employs a multitude of signs to sway the audience, underscoring the translator's need to adeptly decipher the signs utilized in the source advertisement.

4.1.3.1 *Semiotics*

Semiotic analysis facilitates the comprehension of the messages conveyed by advertisements' images and the assessment of their alignment with the intended messages. Semiotics, the study of signs and symbols and their meaning and usage, is the focus of this endeavor. According to Beasley & Danesi (2002: 24), "semioticians focus their attention more on what an advertising feature means and on how it generates its meaning" (2002: 24). In essence, they scrutinize the tools advertisers employ to persuade and the straightforward interpretation of the signs embedded in their advertisements.

Advertisements are open to interpretation at two levels: the surface level and the underlying level. The surface level entails the creative utilization of specific sign types to craft a distinct identity for the product, including elements such as images, words, colors, and recurring narratives. These are both reflections and indicators of the concealed meaning found at the underlying level, where the true significance of the text lies (Beasley & Danesi 2002). To clarify, the surface level corresponds to the denotative level, while the underlying level relates to the connotative level. The goal of semiotics in advertising is to "unmask the arrays of hidden meanings in the underlying level, which form can be called signification systems" (Beasley & Danesi 2002: 20). Consequently, semiotics equips translators with the ability to grasp the message conveyed through the language and imagery of advertisements, allowing them to faithfully convey these messages using signs that align with the target culture.

Saussure described a language as a system of signs which have meaning by virtue of their relationships to each other. Every sign consists of (1) a signifier (the form which the sign takes) and (2) the signified (the concept it represents). [...] Each sign has meaning only by virtue of its place in the system, and the fact that this system is known and shared by its users.

(Cook 1992: 61)

The interpretation of signs is inherently contingent on the context of those who interpret them. Advertisers must recognize that different environments can yield varying interpretations of an advertisement. Therefore, for an advertising translator to ensure that consumers accurately perceive an advertisement's intention and prevent misinterpretation, they must select signs that resonate with the culture and ideology of the target audience. This entails crafting a harmonious blend of visual elements and written text. Visual elements carry multiple connotations as they depict the envisioned user's experience or appearance while using the product. Beasley & Danesi argue that "the higher the number of connotative chains generated, the greater is the likelihood that the product will appeal to consumers" (2002: 109). If consumers appreciate the ideas conveyed through an advertisement's visual elements, they are more likely to make a purchase. According to Williamson (apud Adab 2004: 167), advertisements must not only consider a product's inherent qualities but also how to imbue these properties with meaning for consumers. Advertising translators must adeptly manage the semiotics of advertising materials, translating both the connotative and visual aspects. The use of visual elements allows translators to convey the message succinctly. When consumers view advertisements' imagery, they can readily discern the message that advertisers intend to convey. As Snell-Hornby notes (2006: 138), in an advertisement

[...] the individual components (image, language, sound etc.) only merge into a meaningful message when the text is perceived in its entirety, understanding is to a great extent dependent on the users' ability to integrate the multisemiotic components into a complete whole.

Therefore, an advertising translator must proficiently merge all the elements within an advertisement to ensure that the message is easily and clearly perceived. In conclusion, signs play a pivotal role in the translation of advertisements. Additionally, there are diverse forms of signs, as Berger suggests (2004), extending beyond words to encompass a wide array of symbolic elements that contribute to the overall message conveyed in advertisements.

4.1.3.2 *Semiotics for marketing and advertising effectiveness*

This section delves into the notion of *market semiotics*, which holds relevance in the context of this thesis as it pertains to a facet within the realm of communication and brand development. This is a very brief mention as this is not a thesis belonging to the pure field of semiotics. The primary reference here centers on the concept of effectiveness, which serves as the initial criterion in the analysis, the foundation upon which the first categorization of the selected advertisements is built.

All advertisements are meticulously crafted with the overarching objective of achieving effectiveness. These textual constructs possess an *extratextual tail*, representing an *external purpose* discernible solely within the context of reception and consumption (Volli 2003: 14).²³ They are explicitly designed with the following intentions:

²³ (Volli 2003: 14) "coda extratestuale", "finalità esterna"

- To be etched in memory.
- To establish a robust association with the brand, serving as the semiotic entity responsible for their creation, thereby ensuring the brand's remembrance.
- To solidify positive brand equity, thus constructing a speaker's profile capable of embodying values and personality traits that resonate with the target audience. This is achieved through thematizations, figuratizations, and an appropriate tone of voice.
- To instigate a propensity for purchase, ultimately leading to increased sales.

Naïve perspectives rooted in the misconception that advertising effectiveness is directly proportional to the depletion of advertised product stock need to be dropped. It is necessary to promptly abandon the notion of a direct correlation between advertising effectiveness and sales volume.

Transcreations here bifurcate into two distinct categories: the initial ten ads exemplify successful and effective transcreations, while the eleventh serves as an illustration of an unsuccessful and ineffective transcreation. To facilitate this evaluation, the texts have been dissected to scrutinize the underlying mechanisms responsible for success or failure in the various transcreations. Although in a very general form, an attempt has been made here to elucidate the semiotic mechanisms underlying transcreations that fail to inherit the successful formula of the original, despite the inclusion of elements seemingly ensuring continuity.²⁴ This attempt seeks to unravel the reasons behind the shortcomings or limited success, even when critical elements from the original are imported. Unlike other forms of semiotic interventions, here the texts are not analyzed during their inception but later in their life cycle.

4.1.3.3 *Symbolism*

The utilization of symbols holds significant importance within the realm of advertising. Symbolism entails the strategic deployment of symbols to imbue objects with representative meaning or to encapsulate abstract concepts through tangible representations. In the context of advertising, symbols serve as the medium through which companies articulate their vision to the public. These symbols must possess distinct attributes that facilitate the differentiation of one company from another within the consumer's perception. To captivate the public's attention, symbols should exhibit a striking quality. Moreover, when symbols effectively reflect the cultural, ideological, and preferential aspects of a given public, consumers are more inclined to embrace the promoted product. However, should the employed symbols fail to align with the context in which a product is presented, it may lead to rejection by the public. For instance, while roses and lilies symbolize love and friendship in many regions, they signify mourning in India and certain European countries; thus, they should not be used to mean joyous occasions within these regions.

²⁴ Certainly, the effectiveness of an advertising campaign is contingent upon additional factors beyond the textual content, including the financial resources allocated to its media planning. A higher level of ad dissemination is, normally, directly proportional to an increased likelihood of yielding favorable outcomes in terms of effectiveness metrics.

As mentioned (§ 2.5.1), companies also leverage celebrities to serve as their representatives. Escalas & Bettman (2005) contend that employing celebrities enhances the advertisement's appeal, partly because celebrities typically possess attractive qualities. Furthermore, a celebrity who is perceived as an authority in a specific field is more likely to be viewed as credible by the target audience. Typically, chosen celebrities are renowned figures, enabling consumers to form a positive connection with them. The selection of celebrities is contingent upon various factors, including the celebrity's level of fame, the average age of their fan base, and their domain of expertise. Consumers frequently make choices based on their celebrities' preferences, often attributing good taste to them and consequently endorsing the products or services they promote. The chosen celebrities need to have a favorable reputation to convey positive messages to their admirers. Additionally, "recent research indicates that consumers construct their self-identity and present themselves to others through their brand choices based on the congruency between brand-user associations and self-image associations" (Escalas & Bettman 2005: 5). A brand might be adopted solely because of the affinity with the endorsing celebrities, and a negative perception of these celebrities can deter the usage of the brand. When individuals no longer resonate with a brand, they may discontinue its use. The choice of a celebrity is also contingent upon the cultural context of the target audience; for example, a scantily clad female icon in Western advertising may not resonate or could be perceived as offensive in more conservative Muslim countries.

Colors and animals equally serve as symbols in advertising. However, their connotations may vary across different cultures, necessitating that marketers be well-versed in their meanings. An advertising translator needs to consider these nuances to craft effective advertisements. Misappropriation of symbols can yield adverse effects in the target demographic. Additionally, for persuasion to be effective, symbols must be alluring to consumers. Consequently, the symbols integrated into logos often remain consistent as they constitute the brand's identity and serve as the means through which the brand is recognized.

4.2 Corpus and methodology of analysis

4.2.1 Data collection and organization

The analysis relies on a meticulously chosen corpus of 11 online advertisements. These ads were sourced from the official multilingual websites and social media platforms of various companies. The list of companies associated with these ads comprises Vodafone, Russell Hobbs, Carapelli, Mutti, Ferrero, Olay, Gillette, Gullón, Kellogg's and Pepsi. For a comprehensive overview, please refer to Table 1, which provides detailed information about the selected advertisements, including the campaign's production year, the advertised product, the company, the country of origin, and the language used.

year	product	company	headquarters	language
2021	Vodafone ²⁵	Vodafone	UK	English
2023	Satisfry collection	Russell Hobbs	UK	English
2023	Oro Verde Oil	Carapelli	Italy	Italian
2023	Tomato products	Mutti	Italy	Italian
2023	Kinder Joy	Ferrero	Italy	Italian
2020	Tic Tac	Ferrero	Italy	Italian
2017	Regenerist	Olay	USA	English
2014-18	Gillette BODY	Gillette	USA	English
2023	Gluten free products	Gullón	Spain	Spanish
2023	Coco Pops	Kellogg's	USA	English
2023	Pepsi MAX	Pepsi	USA	English

Table 1. Detailed information about the ads that are part of the corpus.

The selection process adhered to specific criteria. First, the chosen companies had to be those with international product advertisements, particularly in regions where English, Spanish, and Italian were the primary languages. Originally, the intent was to analyze just three products, each hailing from a locale where one of these three languages held sway. However, in an effort to provide a more comprehensive view of multinational companies' behavior in the transcreation process, the final selection expanded to encompass 11 texts. This expansion was facilitated by not imposing any restrictions on the linguistic diversity, resulting in texts in both English and Spanish originating from various English- and Spanish-speaking regions across the globe. The number of ads selected also had implications for the time frame under consideration. Initially, it was envisioned that these campaigns would be limited to the 2020s, but this temporal range was slightly extended. The selected campaigns still fall within the scope of recent advertising efforts, with the oldest ad dating back to 2014. This broader time frame enables a more extensive dataset for analysis while maintaining a focus on contemporary advertising and transcreation practices.

The organization of the data is crucial in facilitating a methodical examination of transcreated campaigns across different languages. For this reason, the analysis presented in the following chapter is divided into two distinct sections. The first part highlights ten instances of effective transcreations, which, irrespective of the methods employed, excel in effectively conveying the original message to the intended audience. In contrast, the second part presents a single illustration to exemplify how poorly executed transcreations can falter across diverse market segments. In terms of

²⁵ Vodafone's advertising campaign shown here does not advertise a specific product but the company's market repositioning.

the analysis of effective transcreations, the sequence in which the ten campaigns are dissected follows a deliberate pattern. The aim is to demonstrate how an advertising campaign can be transcreated without the need for complete distortion. The chosen sequence, as shown in Table 1, systematically showcases progressive alterations achievable through transcreation. The first three transcreations involve only graphic modifications, followed by the next two focusing on textual adjustments. Subsequently, the sixth, seventh, and eighth transcreations exhibit increasing deviations from the original campaign, involving changes in both graphics and text. In the penultimate transcreation, there is no visual or linguistic resemblance to the original advertisement. Finally, the tenth case study illustrates how each element undergoes substantial transformation, aligning not only with the target audience's language but also with the specific country to which the campaign is directed.

4.2.2 Analysis of source and target advertisements

The following section focuses on elucidating the methodology employed for the analysis of advertisements. This analysis is fundamentally comparative in nature. It does not entail a mere descriptive examination of the original advertisements and their corresponding transcreations in isolation. Instead, it endeavors to juxtapose these elements with one another. This approach is essential as it enables the identification of both similarities and differences, which constitute the focal point of this Master's thesis. In the pursuit of uncovering these parallels and distinctions, Nord's model of text analysis serves as the analytical framework for assessing both source and target texts.

4.2.2.1 Nord's WH-questions

Nord's WH-questions serve a valuable purpose in elucidating various facets of source advertisements. These questions facilitate the discernment of the advertisements' purpose and the medium employed for message delivery, recognizing the medium's influence on message conveyance and interpretation. They also aid in ascertaining the origins and temporal context of the advertisements, which, in turn, enable comprehension of the sociological, ideological, and cultural influences that shaped the decisions of advertisers and their translators. Moreover, they aid in the identification of sentence structures, non-verbal components, and vocabulary selections used to convey messages to the audience, thus providing a basis for discussing the choices made by translators.

Nord's WH-questions are instrumental in equipping translators with a comprehensive understanding of the text's content and its intended objectives prior to initiating the translation process. Once translators possess this profound comprehension, they can proficiently undertake the task of translation and effectively manipulate the text into the target language. These questions further empower an understanding of the rationale behind the selection of specific translation strategies by transcreators. Nord's WH-questions (2005: 41) encompass the following:

- Who is the sender?
- To whom is the message directed?
- What is the purpose of the communication?
- By which means is the message conveyed?
- Where and when was the text produced?
- Why was it created?
- What is the function of the text?
- On what subject matter is information presented (or not)?
- In what order is information structured?
- What non-verbal elements are used, and which words are chosen?
- What types of sentences are employed?
- In what tone is the message delivered?
- What impact is intended to be achieved?

4.2.2.2 *The comparative method and proposals for Italian transcreations*

At the core of this study lies the thorough examination of source advertising campaigns in comparison with their transcreated counterparts. This approach enables a nuanced exploration of linguistic and semiotic elements within the advertisements.

- (1) *Linguistic analysis* is a key facet of this study. It entails a meticulous scrutiny of how linguistic elements, such as idiomatic expressions, wordplay, and humor, are transcreated in the target languages. This analysis goes beyond mere linguistic equivalence and delves into the creative utilization of language to preserve the campaign's impact and efficacy.
- (2) Complementary to the linguistic analysis is the *semiotic analysis*. In addition to linguistic elements, this comparative study delves into the semiotic dimensions of the campaigns, with a specific focus on visual cues, symbolism, and color schemes. It thoroughly assesses how these semiotic elements are retained, adapted, or creatively reimagined in the transcreated versions to ensure resonance with the cultural and emotional aspects of the target audience.
- (3) *Cultural sensitivity* assumes paramount importance in the process of transcreation. While comparing the advertisements, it highlights the incorporation or modification of cultural references, values, and beliefs in the transcreated campaigns. This analysis extends to the adaptation of cultural symbols, metaphors, and narratives to verify their cultural appropriateness and appeal.

This approach serves to identify both similarities and differences, providing a comprehensive view of the extent of adaptation and the preservation of core elements in each language version. By scrutinizing these elements, the objective is to comprehend how transcreation acts as a bridge, spanning linguistic and cultural gaps between the source and target languages. To achieve this, each transcreated advertisement is initially compared to the original. Subsequently, the comparative analysis extends to the examination of transcreated campaigns across the two target languages. This phase of the analysis investigates whether the company's transcreation strategy is a mere process of translating a single campaign for various foreign markets or if each transcreated campaign is uniquely tailored to resonate with its specific

audience. This exploration is pivotal in understanding whether transcreation genuinely adapts to local markets or follows a more standardized approach.

In addition to the comparative analysis, this study incorporates a creative dimension involving the proposal of Italian transcreations. These proposed transcreations are meticulously crafted based on insights derived from the analysis of the source campaigns and their transcreated versions in English and Spanish. These new Italian transcreations are designed to align specifically with the timeframe and social contexts in which the original Italian campaign was aired, ensuring their effective alignment with the company's marketing strategy. Transcreation involves modifying both textual and graphic elements. However, when proposing new transcreations for the Italian market, the focus will solely be on altering the textual components. This responsibility primarily falls on the translator. Graphic alterations, on the other hand, are a collective task managed by the entire team involved in crafting the new advertisement. It necessitates substantial collaboration among different parties. In specific instances, individual case studies might include commentary suggesting potential recommendations for changing or modifying the graphics within the new transcreations. Obviously, the scope of these new proposals extends solely to a subset of the 11 advertisements, namely those originally conceived for English and Spanish-speaking audiences and subsequently underwent transcreation for the Italian market. This thesis does not suggest new versions for advertisements crafted within Italian territory for an exclusively Italian audience. Such a scenario involves the domain of pure marketing and the inception of an advertising campaign from the ground up, which lies beyond the intended themes and objectives of this work.

4.3. Advertising

The process of transcreation of the advertising campaign involves both printed materials (such as print ads, flyers, or banners) and digital materials (banners on websites, social media postings, etc.). Although there is strong multimodality in advertising (Torresi 2010), the key element within transcreation is to keep the meaning of the message, i.e., its spirit (Sales 2005), rather than focusing too much on linguistic integrity. Depending on the target country, multiple adaptations and alterations may be required, not only linguistically, but also visually (pictures, multimedia content, etc.), culturally, legally, technically, and so on.

On the language front, transcreation prioritizes extremely persuasive components such as headlines, slogans, body copy, or taglines, among others. It is also possible that the name of the product or brand is transcreated if the original one is considered inappropriate in the target market (for example, whenever the word used in the product's naming has another meaning in the target language, or whether a product with the same name already exists in the target market, or the name is considered inconsistent with the brand values or even offensive to the population in the targeted country).

4.3.1 *Two types of communication: above-the-line and below-the-line*

Advertising is a means of communication deeply entrenched in history, with its origins traceable to ancient civilizations such as the Egyptians, Greeks, and Romans. Over the millennia, it has transformed, growing in complexity and embracing various aspects. In the contemporary landscape, businesses seeking to engage with their audience now have a diverse array of options at their disposal, each weaving into people's daily lives. This delineation has given rise to two distinct categories of communication: *above-the-line* communication and *below-the-line* communication. The concepts of *above-the-line* (ATL) and *below-the-line* (BTL) marketing arise in "reference to the ideal line that, in many budgets, separates investments in communication from spending to encourage sales." (Testa 2007: 70).²⁶ In ATL marketing, a company that hires an advertising agency to build a campaign to be delivered via traditional media will pay the agency an additional commission that will appear on the invoice as *ATL* (Dacko 2008). When it comes to BTL marketing, the company decides to use promotional techniques that do not include promotion through traditional media, which is why no additional fee is given to the advertising agency (Dacko 2008).

The origin of the concepts ATL and BTL communication can be traced back to the multinational company Procter & Gamble in the United States. In 1954, Procter & Gamble made a significant decision to differentiate the fees it paid to advertising agencies compared to those handling promotional activities. This differentiation in costs was justified based on several factors. One key factor was the reach of the user base that the products promoted by these agencies could access, as highlighted in a study by Dimitriadis et al. in 2018. Additionally, the disparity in expenses incurred between advertising agencies and those managing promotional activities played a crucial role in justifying this distinction. In ATL marketing, the use of traditional media invariably involved an added expenditure for securing advertising spaces. These spaces could encompass physical placements, such as print ads, or slots on television and radio for broadcasting advertisements.

ATL communication pertains to the type of messaging typically managed by advertising agencies. It is executed through extensive mass media channels, including television, cinema, newspapers, radio, billboards, and more recently, the internet. On the other hand, BTL communication is a distinct approach that relies on tactics such as promotions, distribution, public relations, and sponsorship (Testa 2007). When a company opts for ATL communication, it involves significant expenditures. However, this approach allows them to access a broader and more diverse audience. Conversely, BTL communication is a cost-effective method but tends to focus on a narrower audience, usually individuals already familiar with the brand or product.

To illustrate this contrast, consider the difference between a billboard in a city center and a sponsorship deal, such as a company's logo printed on a soccer team's uniforms. A billboard, prominently displayed, captures the attention of anyone passing by, making it visible to a wide range of people. In contrast, a soccer game and its

²⁶ (Testa 2007: 70) "riferimento alla linea ideale che, in molti bilanci, separa l'investimento in comunicazione dalla spesa per favorire le vendite."

associated sponsorship will primarily reach a smaller subset of individuals—those specifically interested in the sporting event. Ultimately, the distinction between ATL and BTL communication lies not solely in the scope of the audience reached but also, and perhaps predominantly, in the investment required to create effective messaging that enhances the sales and profitability of a particular product or service.

Each of the mediums understood by the ATL communication system presents a different relationship between the elements that make up the message, and “each medium offers [...] different expressive possibilities” (Testa 2006: 39).²⁷ Billboards convey messages with an engaging tone, but their effectiveness hinges on the message’s simplicity and directness. In contrast, print advertisements in newspapers and magazines offer room for more intricate expressions but demand a greater investment of reading time. Television advertising enjoys the advantage of incorporating attention-grabbing elements like visuals and music, yet its brevity restricts its ability to deliver comprehensive information. Lastly, radio serves as a medium for personal and direct audience engagement, though it lacks the capacity to leverage the persuasive impact of visual imagery (Testa 2006).

4.3.2 Ad structure

To gain a more comprehensive understanding of the composition of the various selected advertisements, this section provides an overview of a generic structure commonly associated with advertising. Each advertising campaign is distinct and does not adhere to a predefined or uniform framework. Individual producers will indeed opt for strategies that align with their specific goals and choose the most suitable platforms for disseminating their advertising content. The choice of advertising medium assumes particular significance, as the constraints imposed by the medium, including spatial limitations and associated costs, contribute to variations in the size and attributes of advertisements. These variations occur not only between different advertisements but also within the same advertising campaign.

In the realm of advertising, thorough examination of any promoted product or service is essential. It is projected that the time during which prospective customers engage with advertisements is steadily diminishing (Dimitriadis et al. 2018). Therefore, meticulous attention is dedicated to the creation of each advertisement. These promotional materials are flawlessly crafted, incorporating compelling components like vivid imagery and attention-grabbing headlines that instantly captivate the audience’s interest. To achieve effective communication, an interdependent or synergistic relationship between these two elements is also required (Testa 2006). The textual content needs to complement the significance of the imagery and vice versa.

According to Testa (2006) (Figure 11), the standard advertisement encompasses various elements, all contributing to conveying the message effectively. Among the most evident components are the *visual* and the *headline*, representing the image and title of the advertisement, respectively. Additionally, there are the *body copy*, which refers to

²⁷ (Testa 2006: 39) “ciascun medium offre [...] possibilità espressive diverse”.

the text within the advertisement, the *payoff* (also known as the *baseline*, depending on whether it pertains to the brand or the product line), serving as the concluding sentence of the advertisement, and lastly, the *format*. As mentioned (§ 2.5), the format denotes the overall layout and arrangement of the advertisement. This classification does not require the simultaneous presence of all four elements in every advertisement.

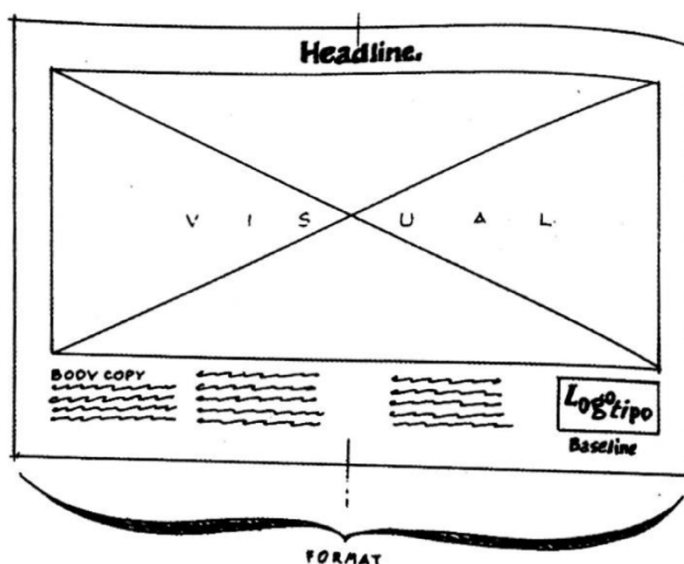


Figure 11. Advertisement structure according to Testa (2006: 60).

Headline

The headline, or title, assumes responsibility for conveying the most vital information to readers in an imaginative manner. It constitutes a sentence, either longer or shorter, prominently displayed within the print advertisement. To successfully capture the attention of consumers, it becomes essential to conceive the headline by employing *linguistic ambiguities* (Coviello 2001: 151), meaning to prompt readers to pose questions and envision.²⁸ The creation of the headline is tied to the visual aspect, yet it must also consider the attributes of the target audience to ensure it is recognizable and acceptable to them. One recurring component within a headline is punctuation. Normally, headlines should not conclude with any punctuation marks; however, since the headline of the advertisement is a pivotal element in this form of advertising communication and lacks an extensive subsequent text to elucidate the reasons for purchasing a specific product, punctuation might be used to accentuate the headline and alleviate the perception of it being monotonous and devoid of expression (Testa 2006).

Several techniques can be exploited in the construction of a headline. One may choose to employ well-established phrases, proverbs, or sayings deeply embedded in the collective consciousness. These can be subtly modified to morph into engaging and memorable headlines. Equally valuable are rhetorical devices integrated into the title or emerging from the fusion of the headline with visual elements (Testa 2006).

²⁸ (Coviello 2001: 151) “ambiguità linguistiche”.

Visual

The visual, specifically the image, performs a dual role: it both displays the product and creatively represents it. As previously mentioned, the visual and headline are interlinked, with the headline enhancing the message conveyed by the visual, and vice versa, in a process referred to as “visual contextualization of the product” (Coviello 2001: 156).²⁹ Nevertheless, it remains feasible to use the visual element to accentuate the product by imbuing it with emotional nuances, or by employing a distinct visual technique from that conveyed by the product image (ibid.). Similar to the headline, the choice is also guided by the intended audience for the image.

Body copy

The body copy represents the most substantial segment of text encountered within an advertisement. In today’s advertising landscape, this element is not consistently present across various advertisements. Its primary purpose is twofold: to articulate or encapsulate the information, whether implicit or explicit, contained in the headline, and to elucidate the connection between the visual content and the headline itself. The body copy serves as the repository for the majority of the informational content and typically mirrors the stylistic attributes of the headline, as stated by Coviello (2001).

Payoff

The payoff serves as the culmination of the communication process within an advertisement. It represents a statement that can either be related to the promoted product itself or, more commonly today, to the company behind it. Opting for a payoff linked to the producing company holds specific advantages, especially in the context of advertising campaigns featuring multiple products, often referred to as “multi-product” campaigns. This choice offers a form of “strategic continuity” (Coviello 2001: 165), seamlessly connecting all the products within the same line.³⁰ It encourages the audience to associate these products with the core characteristics and ideas that define the brand. The role of the payoff is undeniably critical because it is designed to leave a lasting impression on the reader’s memory. Some noteworthy examples of successful payoffs that have indelibly etched themselves into the public’s consciousness come from renowned global brands. Consider Nike’s iconic “Just Do It,” McDonald’s catchy “I’m lovin’ it,” or Adidas’ inspiring “Impossible is Nothing”. These memorable phrases exemplify the power of a well-crafted payoff in branding and marketing.

4.3.3 *The transcreation brief*

As mentioned (§ 1.5.2), transcreation follows a different workflow from those employed in other types of professional translations in that it is characterized by a privileged relationship of collaboration between the client and the transcreation expert. This collaboration makes use of different tools, the first of which is the so-called *brief*. This document seems to be a key part of the adaptation processes at this kind of projects. Despite

²⁹ (Coviello 2001: 156) “contestualizzazione visiva del prodotto”

³⁰ (Coviello 2001: 165) “continuità strategica”

the importance that many professionals, companies and researchers give to it, there is no clear definition about the characteristics of this tool. In fact, in many cases it is not even clear if this is a specific document at all. This due to the confidentiality terms that these types of documents are subjected to. However, since *a brief* is commonly mentioned in publications by different agents of the industry, such as the ones by TAUS (2019), SDL (Lizuka 2019) or Lionbridge (Pierse 2020), it can be assumed that it exists and that it has a specific purpose. But there is more, according to Carreira (2020), the brief is even divided into three documents, with as many purposes, different depending on when it is used during the transcreation phase and depending on the addressee.

In the initial phase, the typical practice involves the client undertaking comprehensive research, which yields pertinent data concerning their product's sales, encompassing aspects like potential competitors and the target market (Roca 2007). It is in this moment that the *client brief* takes center stage. This document is primarily directed towards the advertising agency and serves as the conduit of communication between the company wishing to run an advertising campaign and the agency itself. In the client brief, one can find essential information about the brand and product, as well as the specific desires and needs of the client company. Once the client brief lays the groundwork, appears the *creative brief*. This document builds upon the information provided in the client brief and it is the product of a sequence of research studies and ongoing communication between the advertiser and the company responsible for crafting the advertising campaign. The brief is now formatted into a structure that is most useful for the creative team responsible for designing the advertising campaign. The intended audience for the creative brief consists of advertising professionals within the agency and the client company. This brief serves as their guiding document as they shape the campaign. Finally, while approaching the realm of adaptation for local markets, the *transcreation brief* comes into play. This brief is meticulously detailed and is directed at transcreators who play a crucial role in tailoring the campaign to suit specific local markets. It provides these professionals with explicit instructions, insights, and guidelines necessary for a successful campaign adaptation.

The Mexican professional transcreator Berenice Font (2021) also elucidates the various elements necessary for a comprehensive brief. To begin with, the context in which the campaign will be disseminated must be delineated, providing insight into when, how, and where the transcreated text will be employed. It is equally imperative to furnish a concise and lucid description of the brand or product intended for transcreation. Specifics about the target market, encompassing details such as age, gender, or social group, are indispensable to determine the appropriate transcreative approach and effectively align with the target audience. Consequently, establishing the desired tone of voice, whether it be informal, formal, authoritative, or conversational, holds significant importance.

Furthermore, the brief should encompass the intended brand image and the anticipated response from the target audience, be it acquiring a product, clicking on a link, or subscribing to a newsletter. Lemoine (2015) supplements this list with directives regarding the degree of originality and innovation within the transcreation, whether it is entirely novel or draws more heavily from the source material. It should

also specify the delivery format, such as postal mail or electronic means. Finally, the brief should stipulate the deadline for submission, as well as the maximum number of feedback iterations between the client and the transcreator.

Upon receiving the creative brief, it is advisable to conduct prior research on the company or organization commissioning the transcreation (Font 2021). This preliminary investigation aims to gather data shedding light on the forthcoming task and ensuring its successful completion. It is essential to have a clear understanding of the brand undergoing transcreation and its competitors in order to prevent unintended plagiarism (Benetello 2018). Additionally, knowledge of the campaign's tone, objectives, and target audience is imperative. With the creative brief in hand and the research phase completed, the third step involves the transcreation process itself.

This thesis works on fictitious assignments. There is no real brief for these assignments. In fact, the document will not even be conjectured or drafted for the analysis of the chosen advertisements. Instead, the content, including any implied brief, will evolve from the comparative analysis conducted. The only document with an assumed brief structure, tailored to the specific requirements of this thesis, is the one created as a final step by the transcreation expert. This document contains the proposed revisions for the Italian transcreations that have already been examined. It serves the purpose of enhancing clarity and immediacy in presenting the work, as it introduces new versions of the previously analyzed transcreations to the client.

When engaging in the process of crafting transcreations, Font (2021) suggests employing the well-regarded technique of brainstorming. This approach involves allowing one's creativity to flow freely, without imposing limitations on the generation of images, concepts, and syntagms. Subsequently, the two or three alternatives that align most closely with the client's specifications are chosen. These refined transcreated versions are then organized within a comprehensive *transcreation template*, which encompasses various sections as outlined by TAUS (2019):

- (a) Transcreation options.
- (b) Backtranslations, which entail a wholly literal rendition aimed at elucidating the genuine import of the transcreation and its intricate subtleties for the client.
- (c) The rationale, namely, a concise account of the choices made and the methodology employed to arrive at the proposed version. It also entails elucidating the cultural and linguistic elements essential for the client's comprehensive comprehension of the transcreation, as emphasized by Font (2021). Paramount among these are cultural allusions, idiomatic phrases, and the segments where the transcreation markedly diverges from the source text.

The template for the new Italian transcreation used in the following sections is based on a vertical outline structured into two sub-tables made of two columns and seven rows each, as illustrated in Table 2. The first table is designated for the advertisement's headline, while the second one pertains to the body copy. This model's framework remains consistent regardless of the original configuration of the chosen advertisements. Consequently, not all advertisements will necessarily feature both a headline and body copy, nor will both texts invariably be incorporated into the new transcreation proposal. The headline table itself comprises seven rows. In the first row (*Original version*), the

original ad title is inserted. The second row contains the first proposal adapting the title (*Recommended*), while the fifth represents a valid alternative (*Alternative*). The number of alternatives requested by the client may vary, depending on the specific requirements of individual clients. In the rows just below the recommended and alternative versions is a backtranslation of the proposed title adaptations, while the last rows (*Rationale*) are dedicated to providing commentary on the undertaken work.³¹ This commentary explains, in a coherent and logical manner, the reasoning behind the creation of the proposed headlines in the target language. This structured approach similarly applies to the second table, which is focused on the body copy.

<u>Headline</u>	
Original version	[Headline]
Recommended	[Headline]
Backtranslation	<i>[Headline]</i>
Rationale	[Headline]
<hr/>	
Alternative	[Headline]
Backtranslation	<i>[Headline]</i>
Rationale	[Headline]
<u>Body copy</u>	
Original version	[Body copy]
Recommended	[Body copy]
Backtranslation	<i>[Body copy]</i>
Rationale	[Body copy]
<hr/>	
Alternative	[Body copy]
Backtranslation	<i>[Body copy]</i>
Rationale	[Body copy]

Table 2. *Transcreation template for Italian proposals.*

³¹ In the transcreations presented here, both the backtranslation and the rationale are written in English, even when the source advertisement is in a different language. This approach maintains linguistic consistency throughout this work, given the fictitious nature of these assignments.

If the brief is structured as a valuable instrument for upholding the collaborative rapport between the client and the professional responsible for executing the transcreation task, the expert can utilize an additional resource to facilitate their work: the visual component. As previously mentioned, the visual aspect and the headline are mutually reliant components within an advertisement. For the transcreation expert, this synergy proves to be a substantial aid in formulating the headline, and when combined with the instructions outlined in the brief, it imparts supplementary creative perspectives.

The provision of the transcreation template represents the second-to-last phase within the transcreation process. Subsequently, an interchange between the client and the transcreator remains necessary to reach the ultimate version. This iterative process of feedback and correction is a pivotal element in transcreation, and it exemplifies the collaborative nature of this endeavor, as delineated by Benetello (2018). These sequential stages collectively serve the overarching goal of optimizing transcreation quality, encompassing customer contentment and the realization of predetermined objectives.

5. Analysis of the transcreations

This chapter illustrates transcreation in practice by delving into some real-life examples of transcreated material. Up to this point, the concepts explored may have appeared to be endpoints. However, they were designed to scaffold transcreation and its role within the broader context of translation studies and practices. This section aims to provide a more detailed and precise understanding of the specific types of content that lend themselves to transcreation. It also sheds light on the potential variations in communication that may arise within a single advertising campaign when targeting different countries and audiences. In the following sections, an in-depth analysis of transcreation will be carried out by examining 11 materials taken from the Internet. This diverse set of transcreated products will provide an overview of the techniques, strategies, and operations that can be implemented in a transcreation project. Moreover, such an analysis is useful to further differentiate transcreation from the other services or strategies analyzed in the first chapter of this master's thesis.

As mentioned (§ 4.2.1), the analysis is divided into two segments. The initial part will showcase ten instances of effective transcreations. These are examples that, irrespective of the methods employed, excel in effectively conveying the original message to the intended audience. In contrast, the second part offers a solitary illustration intended to exemplify how poorly executed transcreations can falter across diverse market segments. For each case study, the approach involves providing a brief overview of the brand's background and context, followed by a comparative analysis between the original campaign in its native language and the transcreated versions tailored for the other two linguistic and cultural contexts. Next come the proposals for Italian transcreations for those campaigns that were not originally created for the Italian public.

5.1 Analysis of effective transcreations

5.1.1 *Vodafone: the 'Together We Can' campaign*

Transcreation involves considering various components of an advertising campaign and may not always entail the direct translation of a text, whether written or spoken, along with associated alterations. Proof of this is Vodafone's *Together We Can* advertising campaign dating back to April 2021, taken from the multilingual sites of Vodafone UK, ES and IT, and reported here as the first example of transcreated advertising.

Vodafone Group Plc is a multinational telecommunications company with its global headquarters in London. It operates in 25 countries, in 16 of them under its own brand name. Vodafone has consistently championed the idea that technology and connectivity are pivotal in enhancing the future and the quality of people's lives. This commitment is reflected in their annual report, which underscores Vodafone's dedication to making a tangible impact in shaping a connected, inclusive society that at the same time is also environmentally conscious and responsible in its use of the planet's natural resources.

The onset of the coronavirus pandemic in February 2020 forced marketing teams to reevaluate their media campaigns. In times like these, a robust strategy and a well-

optimized advertising account, harnessing the potential of automation, enable companies to respond effectively to unforeseen situations, pivot swiftly, and adapt to market fluctuations. To achieve this, staying abreast of product and structural innovations is essential for continually improving results. The pandemic underscored the pivotal role that tech brands can play in society. It is within this context that Vodafone decided to redefine its position in the market. As they announced on their website, Vodafone places the interaction between technology and people at the core of societal advancement.

Their new positioning, encapsulated in the slogan *Together We Can*, mirrors the company's core values: the belief that people and technology, when united, can forge a better future for all. Vodafone's fresh brand positioning draws inspiration from a consumer survey that highlighted the profound impact of technology on people's lives. It no longer is just about personal impact; technology now plays a significant role in society, influencing areas such as sustainability and social development. For instance, during the 2020s, sustainability gained increasing importance in consumer choices, with around eight out of ten individuals considering it a crucial factor in their trust in brands.

The *Together We Can* campaign is not confined to the realm of advertising. In the view of the UK-based company, it must translate into tangible actions. This includes expanding high-speed networks to enhance connectivity for individuals and communities, leveraging communication technologies to reduce greenhouse gas emissions, and actively supporting education, health, and well-being initiatives. The ultimate goal is to create a more inclusive and sustainable society.

To launch the message, a campaign was initiated in Europe in April 2021. This campaign features *The Irrepressible Girl*, the protagonist of a TV commercial.³² In the commercial, a young girl inquires about the world around her and the potential of technology in addressing various challenges. These challenges include curing diseases, mitigating climate change, and bridging the digital divide. The campaign primarily emphasizes Vodafone's pivotal role in addressing these inquiries. Vodafone achieves this through the expansion of 5G technology, the *Giga Network*, and extending connectivity to some of the world's most remote regions.

Additionally, the campaign highlights Vodafone's DreamLab app, showcasing its contribution to the battle against cancer and Covid-19. The campaign's reinvented identity is characterized by the speech mark, complemented by Vodafone's iconic and instantly recognizable red logo. This new positioning was introduced in 30 countries, with particular significance in the analysis of this thesis being the presence of three key nations: the United Kingdom, Spain, and Italy.

From the TV commercial devised by Vodafone, various ads were then created, again starring *The Irrepressible Girl*, which were broadcast on the web and various social media, as well as posted around cities. The subject of this analysis will be some of these ads, since they vary among the countries considered here, as seen in Figure 12.

³² <https://www.youtube.com/watch?v=flg6tPL92Z0>

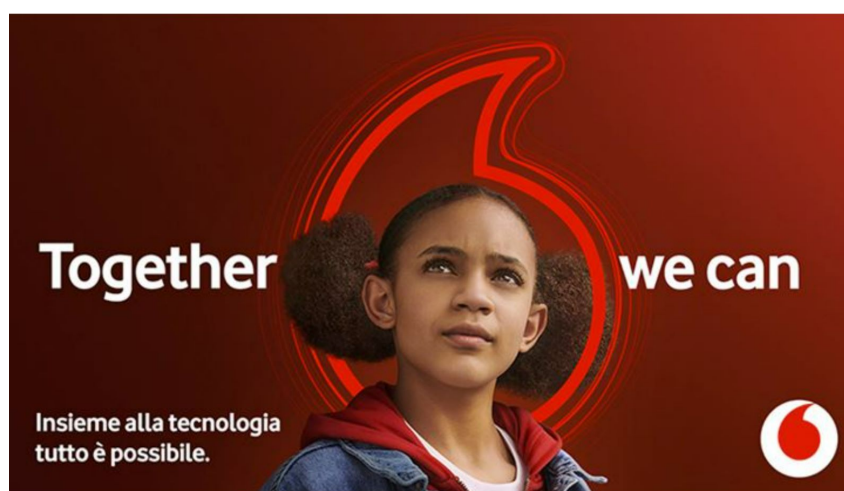
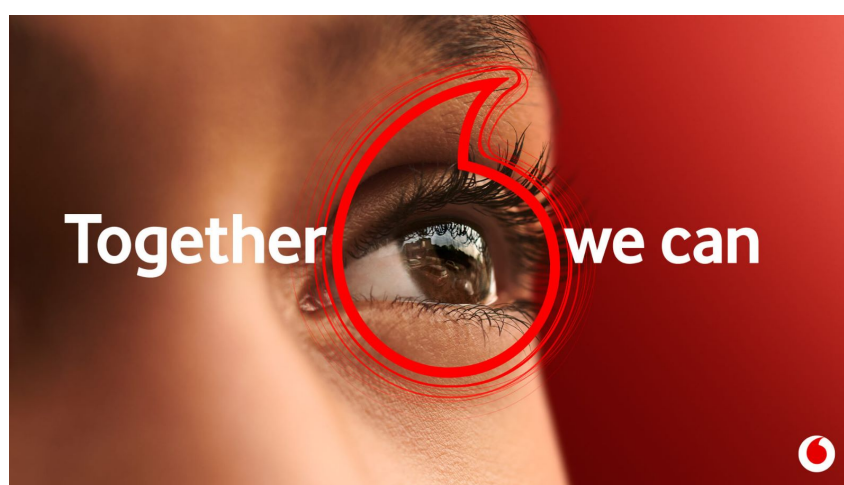
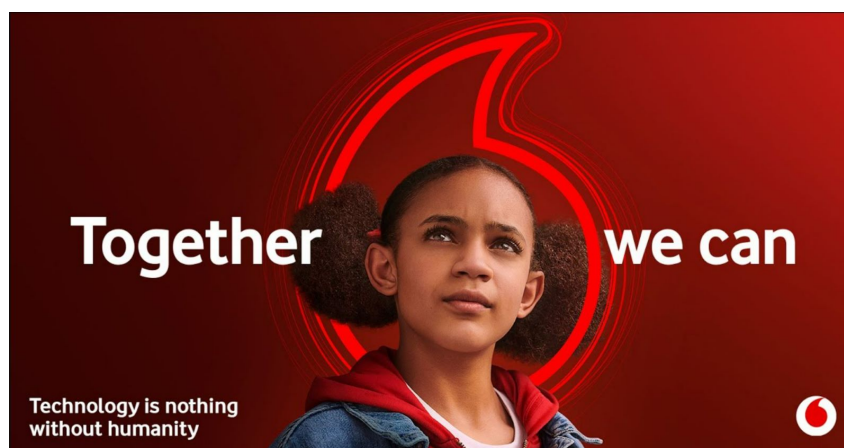


Figure 12. Vodafone campaign: original in English (a), Spanish transcreation (b), Italian transcreation (c).³³

³³ <https://www.vodafone.com/about-vodafone/who-we-are/together-we-can>
<https://www.vodafone.es/c/conocenos/es/vodafone-espana/together-we-can/>
<https://www.vodafone.it/eshop/contenuti/together-we-can.html>

The transcreated advertisements exhibit little deviation from the original. Both versions prominently feature the trademark red hue of Vodafone, the logo placed both at the center and in the lower right corner, and the central positioning of the baseline *Together We Can*.

The key distinction between the original and the Spanish transcreation is primarily attributed to the image, as Figure 12b completely shifts its focus to the girl's eye. The rationale behind this choice remains undisclosed; however, one can surmise that by employing this strategy, an effort is made to redirect attention away from the girl's gender and ethnicity. Vodafone opts for a highly generic image, reminiscent of typical Mediterranean features, thereby allowing the broadest possible cross-section of the population, encompassing various ages, genders, and ethnicities, to connect with the campaign. Furthermore, it is noteworthy that the slogan *Technology is nothing without humanity* is absent in the Spanish version. Again, the reason behind this decision remains elusive, yet it is conceivable to draw a parallel between *Together we can* and *Unidas podemos*, a perfect translation of the English slogan.³⁴ The omission of any reference to the original baseline in the Spanish transcreation leaves room for diverse interpretations of *Together we can*, including the potential political connotations.

When confronting the original campaign and its Italian transcreation, Vodafone's choice becomes evident, as they opted to retain the essence of the campaign in Italian, with adjustments limited to the text in the lower left-hand corner. As far as this specific text is concerned, in English the emphasis revolves around the concept of humanity, whereas in Italian, it shifts towards collectivity. This alteration may aim to establish an immediate connection and association between the English *together* and the Italian equivalent *insieme* for a notoriously non-bilingual audience. Additionally, the color of the light on the girl's face has been modified in the Italian version, appearing more natural and less pinkish.

Given that this is a fictional task, there is no brief supplied by the organization detailing their communication setup preferences. Consequently, the current product's data has been primarily gathered from online sources and subsequently incorporated into the comparative analysis of the three advertisements. This forms the foundation for the assessments that will ultimately lead to the proposal of a minimum of two alternatives for each advertisement, not only for this particular instance but also for all subsequent examples.

Regarding both transcreation proposals, as outlined in Table 3, it is advisable to retain the existing headline without any alterations. This is primarily due to the headline's role in maintaining a consistent identity for Vodafone campaigns worldwide. Moreover, it has been consistently employed in several campaigns in Italy, especially starting from the Covid-19 pandemic. Consequently, the proposed modifications pertain solely to the body copy situated in the lower left corner.

³⁴ *Unidas Podemos* was a Spanish political alliance formed from 2016 to 2023 by Podemos, Izquierda Unida, Equo, and other leftist formations. Formerly known as *Unidos Podemos*, the name of the alliance was changed to its female version in 2019 in recognition of the feminist movement.

The first proposal centers on *Innovare, connettere, crescere. Insieme*. ('Innovate, connect, grow. Together.'). This choice is primarily due to its incorporation of all the core elements characterizing the original advertisement, namely, innovation, connectivity, growth, and community. Remarkably, this text effectively conveys these aspects without explicit reference to the specific utterances made by the young girl in the commercial. Furthermore, the arrangement of these three verbs in their infinitive forms, presented in this particular sequence and punctuated as such, contributes to a consistent and well-defined rhythm in the text. This rhythmic pattern ensures that each of the verbs receives equal emphasis, thus avoiding any undue prominence of one over the others. Notably, the positioning of the noun *insieme* ('together') following the period serves a dual purpose. Not only does it maintain the rhythm established but it also reintroduces the central concept of the entire campaign—the unaltered headline, *together*. This cohesion reinforces the core message of unity and togetherness. Finally, this text harmoniously complements the visual component. The last verb, *crescere* ('grow'), possesses a dual significance: it indicates Vodafone's ongoing expansion of its networks in the future, as well as the young girl's personal growth and development over her lifetime. As she stands at a tender age, she has her entire life ahead of her, during which she can thrive in tandem with the company.

The second proposal for the body copy focuses on text that bears a closer resemblance to the language employed in the original advertisement. In this instance, the term *tecnologia* ('technology') is reinstated. Furthermore, it subtly hints at the notion of community, albeit not as explicitly as in the initial case. The use of the possessive form *tua* ('your') for technology refers to the services provided by Vodafone for its customers. This possessive construction serves to impart a sense of uniqueness and importance to the recipient, making them feel as though the advertisement is communicating directly with them. Conversely, *il nostro futuro* ('our future') pertains to the prominent theme of togetherness highlighted in the headline. It underscores the significance of Vodafone's everyday actions, such as the company's support for sustainable initiatives, in ensuring that everyone can envision a future worth living.

<u>Headline</u>	
Original version	Together we can
Recommended	Together we can
Backtranslation	<i>Together we can</i>
Rationale	It remains unchanged for global consistency and because it already serves as Vodafone's campaign slogan in Italy.
<u>Body copy</u>	
Original version	Technology is nothing without humanity
Recommended	Innovare, connettere, crescere. Insieme.
Backtranslation	<i>Innovate, connect, grow. Together.</i>
Rationale	All the cornerstones of the <i>Irrepressible girl</i> commercial are brought together, while associating the sense of community. The <i>together</i> of the headline is also taken up
Alternative	La tua tecnologia, il nostro futuro.
Backtranslation	<i>Your technology, our future.</i>
Rationale	Closer approach to the original, as the reference to technology is retained. The <i>your</i> gives the customer a sense of importance and the <i>our</i> includes them more in the sense of collectivity.

Table 3 Transcreation template for the Vodafone campaign.

5.1.2 Russell Hobbs: the Satisfry Collection

Due to the surge in energy prices following the eruption of the conflict in Ukraine in February 2022, there has been a notable uptick in the sales of energy-efficient appliances throughout Europe. This trend is particularly pronounced in the United Kingdom, where households grappling with escalating energy expenses are actively seeking ways to curtail their energy consumption. Air fryers, renowned for their lower electricity consumption in comparison to traditional stoves, have witnessed a remarkable surge in sales.

According to market research firm GfK, the number of units sold in September quadrupled in comparison to the same month in the previous year. Similarly, electric cookware, which includes pressure cookers, rice cookers, slow cookers, and multifunctional cookers capable of performing all three functions, has experienced an impressive 80 percent surge in sales. In the autumn of 2022, Kelly Whitwick, the head of retail insights at GfK, remarked, “Despite such a mild autumn, buyers are already investing heavily in products to help through what is expected to be an incredibly challenging winter. In the coming months we expect to see consumers spend more conservatively and focus on items that enable them to save as much money as they can.”

This prediction has indeed materialized, especially in light of the ongoing escalation in energy costs and the fact that governmental assistance in the United Kingdom is only accessible to the most vulnerable individuals. For the reasons just presented, the global air fryer market is booming. As recent research suggests, sales in the UK and Europe are mainly being propelled by the increasing energy costs. This serves as the backdrop for the examination of the Russell Hobbs advertising campaign that will be conducted in the following paragraphs.

Bill Russell and Peter Hobbs founded the private firm Russell Hobbs Ltd in the UK in 1952. For more than 50 years, Russell Hobbs has been associated with quality, style, and innovation for the kitchen and home. The company set the standard by producing goods that provide actual consumer reimbursement and technology improvements to upgrade the quality of life at home. They held the top spot in the manufacture of kettles and toasters for decades, and today they recognize themselves as a leading brand in this industry. They have become a trusted name for irons, food preparation, and now floor care thanks to their excellent track record and history.

Furthermore, they stretched their company into additional sectors including heating, cookware, and bakeware. At the moment, Russell Hobbs has a remarkable product range and is expanding into new markets. Every product, from kettles and toasters to cooking, cleaning, and clothing care, is designed with the consumer in mind to provide the best in terms of functionality, practicality, use, and style. In light of recent economic and environmental trends, and in keeping with Russell Hobbs’ enduring principles, the Anglo-Saxon company introduced a fresh range of air fryers in 2022, known as the *Satisfry collection*. As with the previous example, advertisements related to this air fryer series and released in the United Kingdom (Figure 13a), Spain (Figure 13b) and Italy (Figure 13c) in March 2023 will be analyzed here. The screenshots provided in the subsequent sections have been sourced from Russell Hobbs’ Facebook pages in the respective countries.



Figure 13. Russell Hobbs campaign: original in English (a), Spanish transcreation (b), Italian transcreation (c).³⁵

³⁵ <https://www.facebook.com/russellhobbsuk/photos/6191774387532228>
<https://www.facebook.com/photo.php?fbid=585872400235860&set=pb.100064393163930.-2207520000.&type=3>
https://www.facebook.com/photo.php?fbid=572673374895690&set=pb.100064590973608.-2207520000.&type=3&locale=it_IT

When comparing the Spanish transcreation to the original advertisement, one can immediately observe significant differences, with the exception of the yellow box showcasing economic or energy savings. Firstly, the noticeable distinctions stem from their structural composition and the imagery employed. The original campaign appears to cater to a lower-middle-class demographic, as evidenced by elements like the exposed brick wall, a tastefully gray table, wooden cutting boards, and gold-hued cutlery reminiscent of an affluent kitchen. These elements collectively convey a sense of luxury, targeting individuals aspiring to enhance their social standing merely by owning an air fryer. In contrast, the Spanish transcreation places a stronger emphasis on the deliciousness of the food and appears to target a predominantly female audience. This is evident in the image on the left, featuring a woman savoring fried chicken and even indulging in finger-licking enjoyment. The decision to feature a woman likely reflects the prevailing societal perception that women are still primarily responsible for cooking at home, even though this trend is declining in Spain—currently standing at 67%—and also the fact that women also tend to be more conscious of their dietary choices and health-related discourse.³⁶ In this context, the slogan *Sí se puede* ('it is possible'), which only appears in the transcreation, can be interpreted as an assurance that one can enjoy fried food without any concerns when using this new technology. Furthermore, the accompanying text underscores the fact that no oil is required for frying, yet the resulting food remains exceptionally appetizing. In Spanish cuisine, oil plays a pivotal role, given Spain's status as the world's largest producer of olive oil, particularly extra virgin olive oil, a culinary staple. Through this advertisement, they may be attempting to persuade the audience that delectable dishes can still be prepared without the use of oil. Beyond this practical interpretation, it is worth noting that *Sí se puede* can also hold political connotations, as it echoes the slogan employed by the leftist Spanish political party *Podemos*. This phrase draws parallels with the *Yes we can* slogan famously used by Barack Obama during his U.S. presidential campaign and also with the motto for labor organizations like the *United Farm Workers of America* and various activist groups.

Considering the prior discussion regarding the English-language advertisement, it can be observed that the Italian transcreation also incorporates a kitchen setting. However, this kitchen appears notably spacious and distinctly Italian, as discerned from the presence of a table and a kitchen countertop immediately behind it. The color scheme employed for the environment exudes a cooler ambiance, which intriguingly contrasts with the warmer hues used for the food presentation. Furthermore, the culinary elements in the Italian rendition diverge from those in the original advertisement. While still retaining the concept of fried food with chicken and potatoes, the Italian version introduces more wholesome and verdant components such as salad, a backdrop of bread, and blurred images of budding leaves. As for the textual component and the blue background, these are novel additions in the transcreated version, absent in the original campaign. Additionally, an asterisk is present in both language versions of the text. Yet, it is only in the Italian rendition that an intertextual

³⁶ (Antalia, n.d.) <https://www.antaliacocinas.com/es/blog/y-en-tu-casa-quien-cocina/#:~:text=En%20España%2C%20las%20mujeres%20cocinan,quien%20cocina%20es%20la%20mujer.>

cross-reference is visible, offering an explanation within the advertisement. In the English version, this reference remains unclear, leaving the audience uncertain about where to seek further information. Regarding the textual content, the Italian version introduces the baseline *We get life* at the bottom of the advertisement, emphasized in red to underscore its connection to Russell Hobbs's ideology.³⁷ Lastly, in terms of cost considerations, the yellow circular box highlighting economic savings is replaced in the Italian text with a reference to significant energy savings, presented in yellow text.

While comparing the two transcreations, it becomes evident that both the Italian and Spanish adaptations emphasize savings not primarily in economic terms, but rather in terms of pure energy consumption. It is worth noting that both adaptations explicitly mention a 68% reduction in energy usage compared to a standard oven. Given the assumption that the company produced these two transcreations based on the original advertisement, it can be inferred that the campaign likely retained the same core textual content intended for foreign markets, with adjustments primarily focused on the visual elements. Nevertheless, the most significant visual alteration lies in the transformation of the image and the alteration of colors associated with the slogan *We get life*, while the palette and font remain unchanged.

In conclusion, it might be worth noting that fried chicken is a recurring element in all three advertisements. Clearly, it is not possible to know the exact reasoning behind this decision. It is conceivable that this recurring theme is purely coincidental, but it is equally plausible that the advertising team deliberately chose it after careful consideration. Upon further reflection, fried chicken is a universally consumed food, prepared quickly and effortlessly. It holds appeal for both children and the elderly alike. Moreover, the concept of a crispy fried chicken crust transcends cultural boundaries, requiring no adaptation.

In this instance, the Italian advertisement does not serve as an actual promotion for the product; instead, it takes the form of a specific format devised by Russell Hobbs for its social media platforms. The example in question is a post published on the Russell Hobbs Italia Facebook page. The *Eco Tips* section functions as a dedicated column, featuring a particular appliance and providing valuable information concerning its energy consumption and related energy savings. In this particular scenario, the forthcoming proposals (as detailed in Table 4) aim to build upon the Italian advertisement shared on social media. The overarching concept involves retaining the existing text within the image, effectively treating it as the body copy, while introducing a headline above it. This approach serves a dual purpose: preserving the *Eco Tips* section while also enhancing the promotion of the product. This strategic adjustment seeks to capture the attention of individuals who may not typically engage with this type of informational content. The only modification made to the Italian text present in the Facebook post involves changing the verb form *risparmiando* ('saving'). This alteration is driven by the fact that using the gerund in this context is deemed unpleasant in Italian, as it originates from a structure influenced by the English language.

³⁷ (Russell Hobbs 2023) <https://uk.russellhobbs.com/blog/category/inspiration.html>

The first suggested headline, *Il futuro del fritto è senza grassi* ('the future of fried food is fat-free'), encapsulates the primary function of the air fryer: preparing food devoid of additional fat, specifically oil, while avoiding the conventional frying process. Although this sentence does not explicitly convey the notion of cost savings, retaining the informative content in the subsequent text enables readers to discern the advantageous aspect of purchasing the product.

The second proposal, on the other hand, offers a more straightforward approach, effectively encapsulating the benefits of purchasing this product with a trio of uncomplicated adjectives: *leggera, gustosa, conveniente* ('light, tasty, and convenient'). The use of the feminine form refers to the type of cooking ('light' and 'tasty') and also to the air fryer ('convenient'), which, in Italian, bears a feminine grammatical gender.

In addition to the two preceding proposals, a third option is proposed, labeled as *la soluzione per un risparmio croccante* ('the solution for crisp savings'). In comparison with the previous proposals, this alternative stands out for its creativity, though it maintains an element of enigma by not explicitly articulating the advantages of acquiring an air fryer. Nevertheless, upon closer examination, the term *soluzione* ('solution') implicitly alludes to a method for addressing the challenge of escalating expenses, a concept further emphasized by the subsequent inclusion of the term *risparmio* ('savings'). Furthermore, the collocation *risparmio croccante* ('crisp savings') signifies the preservation of the food's crisp texture achievable through air frying. Ultimately, the choice of a more unequivocal solution or a creative one remains at the discretion of the discerning customer.

<u>Headline</u>	
Original version	/
Recommended	Il futuro del fritto è senza grassi
Backtranslation	<i>The future of fried food is fat-free</i>
Rationale	The primary purpose of the fryer, namely, to perform the process of frying while avoiding the use of oil, is clearly conveyed through this slogan.
Alternative 1	Leggera, gustosa, conveniente
Backtranslation	<i>Light, tasty, convenient</i>
Rationale	Adjectives highlight the myriad benefits associated with the purchase of this product, enabling the customer to enjoy both delectable and energy-efficient meals, all the while achieving significant savings on their utility expenses.

Alternative 2	La soluzione per un risparmio croccante
Backtranslation	<i>The solution for crisp savings</i>
Rationale	Implicit allusions are made to the product's capacity to diminish energy expenditures, concurrently enabling the preparation of delectable, well-cooked meals without compromise.
<u>Body copy</u>	
Original version	Save up to £112 per year on your energy bill*
Recommended	La frittura ad aria è un'ottima alternativa alla cottura in forno e permette di risparmiare fino al 68% di energia* *rispetto ad un forno tradizionale
Backtranslation	<i>Air frying is an excellent alternative to baking and saves up to 68% energy*.</i> <i>*compared to a traditional oven</i>
Rationale	The text remains unaltered from the Italian transcreation employed by the company, as it forms an integral component of the <i>eco tips</i> section. Naturally, this part of text needs to be seamlessly incorporated with one of the aforementioned headlines.

Table 4 *Transcreation template for the Russell Hobbs campaign.*

5.1.3 *Carapelli: authenticity and quality*

As third example, an advertisement from Carapelli, an Italian food company that specializes in olive oil, is presented. Carapelli is headquartered in Florence and is currently under the ownership of the Spanish group Deoleo S.A., previously known as SOS Corporación Alimentaria S.A. The success of Carapelli is closely tied to the meticulous attention and care devoted to elevating the worth of extra virgin olive oil. This commitment encompasses the selection of the finest oils, a dedication to innovative approaches that always honor tradition, and a steadfast focus on meeting the preferences and requirements of consumers. Even with the change in ownership, Carapelli's marketing campaigns persist in upholding these aforementioned values and continue to accentuate and enhance the distinctly Italian nature of their product.

The campaign under consideration pertains to one of Carapelli's most characteristic and superior products, specifically Oro Verde oil. The advertisements presented below have been sourced from Carapelli's national websites (Italy, US, and Spain) and are dated to May 2023, coinciding precisely with the 130th anniversary of the Tuscan company's establishment. Consequently, they are integral to a significant revitalization initiative aimed at further elevating the brand's identity, genuineness, and the superior quality of its offerings. These are attributes that have positioned Carapelli as a prominent advocate for extra virgin olive oil in both Italy and the global arena. This revitalization endeavor is strategically devised to establish a robust brand identity and enhance its influence, as well as its on-shelf visibility, thereby amplifying the profiles and roles of the two product lines: the classics and the premium 100% Italian range (which includes Olio Verde).

Despite the Spanish ownership of the Carapelli brand, the selected examples presume the original campaign to be Italian. This choice is rooted in the overarching values of authenticity and Italian character that serve as the foundation for all Carapelli advertising initiatives, as mentioned above. It is worth noting that the acquisition of the brand by the Spanish Deoleo was executed through their Italian operating holding company, Minerva Oli. Additionally, it has been announced that Carapelli's marketing strategies are currently being overseen by the Milan-based advertising agency DLV BBDO.

The three advertisements, namely the original Italian (Figure 14a), the English (Figure 14b) and Spanish (Figure 14c) transcreations, will now be briefly analyzed.



Figure 14. Carapelli campaign: original in Italian (a), English transcreation (b), Spanish transcreation (c).³⁸

³⁸ <https://www.carapelli.it/prodotti/oro-verde/>
<https://carapellioliveoil.com/products/oro-verde-first-cold-pressed-extra-virgin-olive-oil/>
<https://carapelli.com/productos/oro-verde-aceite-oliva-extra-virgen-a-partir-prensado-en-frio/>

Upon initial inspection, one observes that in the English transcreation, the advertised product remains somewhat concealed. Positioned to the left, the bottle's full length remains obscured, and the label's text is rendered illegible due to its overlap with the body copy. Nevertheless, the body copy provides a concise summary of the key concepts readily discerned from the original advertisement's bottle label. The overall image in the transcreation appears somewhat blurred, in stark contrast to the original version where the oil bottle commands attention at the center, almost as if it were illuminated by a dedicated spotlight. This striking visual impact, prominent in the original, is conspicuously absent in the English rendition. Remarkably, the new Carapelli bottle design is both exquisite and substantial, a unique creation in the realm of oil, blending the simplicity of ancient flavors with modern design. The robust neck and sturdy silhouette facilitate an excellent grip, and the dispenser enables precise pouring. It is, therefore, a practical bottle, but also an aesthetically pleasing object to adorn any dining table. In the transcreation, however, it recedes into the background, if not entirely out of focus. The predominant focus in this blurred image is directed towards vegetables and spices. These elements not only hint at the product's genuineness and suitability for healthy cooking but also evoke, along with the green bottle on the left, the Italian flag. This is a well-known symbol that captivates the attention of foreign buyers as a symbol of quality and excellence. These elements collectively align with the renewed American interest in healthier eating habits. As reported by *The New York Times* in 2016, Americans have come to recognize olive oil as a top choice for maintaining a healthy diet. Consequently, when the pandemic forced Americans to take more control over their health, they placed greater emphasis on products known for their health benefits, such as olive oil. Despite consistent pricing, consumers reduced their purchases of less healthy oils and significantly increased their consumption of olive oil. Given this emerging trend, it is plausible that Carapelli decided to place a greater emphasis on the health aspect in their transcreation for the American website. This shift redirects attention towards elements like vegetables and the inherent properties of the oil itself.

When comparing the Spanish transcreation to the original version, there are notable distinctions in the label intended for the Spanish market. It can be inferred, therefore, that the aforementioned rebranding of Carapelli has, for the time being, only been implemented in the Italian market: the labels across the entire product range have undergone a comprehensive redesign, characterized by a fresh and elegant style. This redesign places a strong emphasis on reinforcing brand recognition through the adoption of a new logo featuring a striking green color. Furthermore, it aims to enhance various product attributes, including certifications, flavor profiles, and origins. As disclosed on Carapelli's official website, the new packaging line for the Italian market strives to strike a balance between tradition and innovation.³⁹ It also aligns with an aesthetic project that prioritizes expertise and transparency. Notably, the new packaging for Oro Verde, created in 1998 as the first 100% Italian certified extra virgin olive oil, showcases an iridescent green label that accentuates its brilliance and

³⁹ (Carapelli 2021) <https://www.carapelli.it/olio-carapelli-rinascimento-extravergine/>

vibrancy. This oil is renowned for its suitability for raw consumption and pairs exceptionally well with Mediterranean cuisine, characterized by its distinctive and robust flavors. However, the reference to raw consumption seems to be omitted in the Spanish transcreation. Instead, it features imagery that substitutes a plate of pasta with tomato sauce with items like fruits, vegetables, and bread. One can speculate on the rationale behind this choice, including the visual impact it creates by introducing a red element in the imagery, subtly alluding to the Italian flag, Italian identity, and, by extension, the origin of the olives used in the oil production. Given the culinary similarities between Italy and Spain, retaining the same imagery would likely not have motivated the Spanish audience to choose Carapelli. After all, Spain holds the position of the world's leading olive oil producer, prompting the question of why one would specifically opt for Carapelli. Furthermore, Spain boasts a wide array of high-quality fruits and vegetables, raising questions about what sets Italian produce apart. In light of these considerations, the Spanish transcreation appears to draw upon two key elements. First, it evokes the essence of Mediterranean cuisine through elements such as the white table, wooden cutting board, kitchen cloth, and a sprig of plant. Second, it pays homage to the historical, cultural, and distinctly Italian character of the product.

The analysis culminates with a concise comparison of the two transcreations. The images selected for promoting the product in the two markets exhibit notable differences (although, in both cases, a subliminal message alludes to Italy via the portraying of its flag's colors). Simultaneously, the body copy remains consistent. The font, the presence and arrangement of the three miniature sections, and the content all imply that a unified text, subject to minor modifications as needed, has been devised by Carapelli's marketing department for foreign advertising campaigns and subsequently translated into the necessary languages.

When examining Carapelli's various international websites and browsing the web, it becomes apparent that the Oro Verde advertising campaign stands out due to its unique approach. Not only is the advertisement in question transcreated into English and Spanish, but Carapelli starts from the transcreation in Spanish and literally translates it into English as well, as shown in Figure 15a and Figure 15b.



Figure 15. Transcreated Carapelli Spanish campaign (a) and its English translation(b).⁴⁰

Given Carapelli's multiple official web pages designed to promote its products based on the respective countries involved, it remains unclear why an additional bilingual Spanish/English site presents the exact same Olio Verde advertisement in two distinct languages. In the absence of publicly disclosed marketing strategies by Carapelli and in absence of historical advertising data, one can only assume the reasoning behind this behavior: Carapelli, being owned by a Spanish company, likely initially transcreated the content from Italian to Spanish. Subsequently, they might have translated it to English to cater to non-Italian and non-Spanish speaking customers. However, this explanation loses significance when one considers the existence of another Carapelli website tailored specifically for English-speaking audiences.⁴¹

⁴⁰ <https://carapelli.com/productos/oro-verde-aceite-oliva-extra-virgen-a-partir-prensado-en-frio/>
<https://carapelli.com/en/productos/oro-verde-first-cold-pressed-extra-virgin-olive-oil/>

⁴¹ <https://carapellioliveoil.com>

5.1.4 Mutti: a tomato epiphany

In this section, the first of two transcreations is introduced, where, instead of changing the graphics within the transcreated advertisement, a more or less profound reworking of the textual component is observed. In this initial case, the discussion revolves around Mutti's tomato products and their presentation on the company's multilingual websites in April 2023.

Mutti, an Italian brand entrenched in the canned food sector with a rich history, specializes in the manufacturing of tomato sauce. Its inception dates back to 1899 when it commenced as a modest family enterprise. Over time, it has evolved into one of Italy's foremost tomato sauce manufacturers. The company's prominence extends beyond Italy's borders, solidifying its stature as an uncontested leader on both domestic and international fronts. Exports constitute more than half of Mutti's revenue, underscoring a business strategy centered on the judicious selection of strategically significant markets. These markets are then meticulously nurtured through substantial commercial and marketing investments. This approach has led to the establishment of branches in various countries worldwide. Within Europe, Mutti commands a market leadership share of 14.7%. The hallmark of Mutti's success lies in the exceptional quality of its products, a reputation it has meticulously cultivated within the industry. However, Mutti's commitment to quality transcends its tomato sauce offerings. The company boasts a diverse product range encompassing tomato derivatives and pre-made sauces, further affirming its dedication to delivering excellence across various culinary offerings.

In each nation, distinct consumption patterns are observed. Consequently, Mutti's objective is to possess the capability to conform to local preferences without causing disruption to established routines. For instance, while *passata* enjoys remarkable success within the Italian market, overseas, *pulp* experiences the highest demand. The products intended for international markets are essentially the same as those designated for the Italian market, albeit with graphic modifications to the packaging wherever it can positively influence shelf visibility. Another pivotal goal involves fortifying brand recognition by raising awareness and educating consumers about the distinctions among the various products, all the while retaining the adaptability required to accommodate the specific characteristics of the target market. The aforementioned features will now be briefly elucidated through the original Italian advertisements (Figure 16a) and their transcreations in English (Figure 16b) and Spanish (Figure 16c).

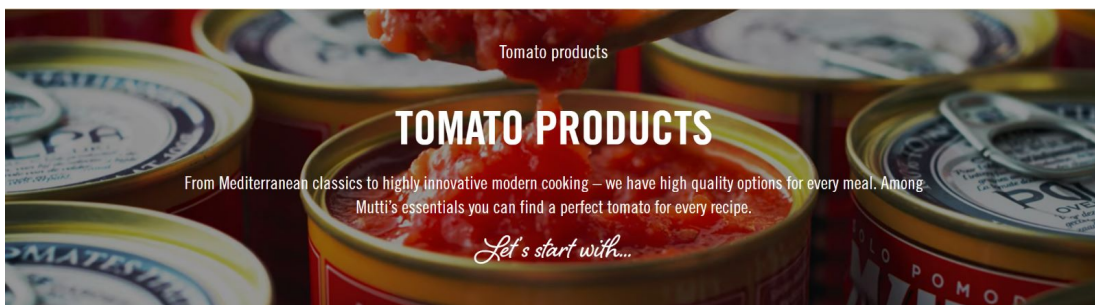


Figure 16. Mutti campaign: original in Italian (a), English transcreation (b), Spanish transcreation (c).⁴²

⁴² <https://mutti-parma.com/it/i-nostri-prodotti/>
<https://mutti-parma.com/en/products/>
<https://www.mutti-parma.com/es/productos>

Mutti's transcreation of their tomato product advertisement exhibits noticeable changes, particularly in the textual component targeted at the English-speaking market. Despite still maintaining the same four sections, each marked with the original font, the transcreated text is notably shorter. It significantly condenses the content from the original, no longer explicitly referencing the full spectrum of tomato preparations offered by Mutti. Instead, it emphasizes Mediterranean cuisine and high-quality aspects while eliminating any mention of cooking times for various recipes. In a broader perspective, there is a clear inclination towards generalization, with greater emphasis placed on the capitalized title and the background image featuring the tin and tomato pulp. As articulated by Katia Facchetti, Mutti USA's president, when Mutti first ventured into the US market in 2012, it confronted the formidable challenge of establishing a presence in a "sluggish category" comprised of over a thousand stock-keeping units. Furthermore, it faced a consumer base with minimal involvement in purchasing decisions. This state of affairs is a result of the canned tomato category in the US being commoditized, where consumers struggle to discern distinctions among available products. This is partly due to the fact that "the majority of consumers do not taste tomatoes out of the can and do not compare two cans of tomatoes to see if there is any difference," as Facchetti elaborates. With regards to the body copy of this announcement, it appears that Mutti is striving to sustain its 2018 "initiative" of prompting customers to take note of and savor the unique qualities of Mutti's tomato products.

In examining the second transcreation, one can observe a significant shift in all elements constituting the original advertisement. The background image is conspicuously absent in this rendition, replaced by a monochromatic red backdrop upon which four products from the line of pre-made tomato goods, identical to those featured on the webpage, take center stage. The tomato emerges as the unequivocal centerpiece, reigning supreme across the product packaging (bearing inscriptions in their original Italian form), the typography, and the background hue. Regarding the textual component, noteworthy alterations surface in terms of content, quantity, and arrangement of various sections, while the consistent use of fonts persists. In the Spanish body copy, any reference to the *great Mutti classics* is omitted, instead emphasizing the products' healthiness and authenticity, essential for any individual's kitchen. These elements might subtly allude to the Spanish audience's preference for cooking from scratch as opposed to relying on ready-made ingredients. As a matter of fact, as per the data provided by Statista in 2023, a mere 28% of the Spanish population has consumed, at least once, fast food over the course of the preceding year.

The English version discusses various cooking styles and *modern cooking*, likely implying both creativity and the global trend of consuming pre-made products. In contrast, its Spanish counterpart places a strong emphasis on organoleptic properties. This significant divergence may be attributed to findings from the independent consultant Toluna's study titled *Los españoles frente a la cocina: gustos y costumbres*, which highlights Spaniards' strong preference for traditional Spanish cuisine. When presented with the choice between traditional and creative culinary approaches, the outcome overwhelmingly favors tradition, with 77% of respondents expressing a preference for traditional cuisine. Older individuals and men are particularly inclined towards traditional stews. Perhaps this preference is driving the decision to alter the advertisement's image, shifting it towards a more generic representation that focuses on the tomato product itself rather than specific cooking methods.

5.1.5 Olay: the 'Regenerist' campaign

In 1949, Olay came into existence in South Africa through the efforts of Graham Wulff, a former chemist at Unilever. Wulff's initial creation was christened *oil of Olay*, a nomenclature inspired by the term *lanolin*, a pivotal ingredient within the formulation. During its nascent stages, the product stood apart by presenting itself as a pink fluid rather than a traditional cream, encased within a weighty glass container. Wulff, along with his marketing collaborator, Jack Lowe, a former copywriter, methodically assessed the product and harbored unwavering confidence in its distinctiveness and quality. Since its inception, Olay's marketing strategy has been defined by its singularity; notably, oil of Olay refrained from categorization as a moisturizer or beauty fluid. The product packaging deliberately omitted any explicit description of its functionality. Print advertisements employed phrases such as *Share the secret of a younger-looking you* and alluded to the enigmatic *beauty secret* concealed within oil of Olay. In addition, certain advertisements took on a personal tone, appearing as intimate missives from an imaginary advice columnist named Margaret Merrill. These adverts found space in publications such as Readers' Digest and newspapers, often adopting the appearance of editorials. Wulff and Lowe, operating under the aegis of Adams National Industries, refrained from direct trade distribution, preferring to respond to pharmacy requests generated by consumer demand. As the company expanded its international outreach, the decision was made to adapt the product's name in each country to resonate more pleasingly and realistically with local consumers. In 1999, P&G undertook the task of consolidating the brand under a universal moniker. Consequently, *Oil of Ulan* and *Ulay* transformed into *Olay* on a global scale, with the exception of German-speaking regions and Italy, where it has been known as *Olaz* since 2010.

In the present era, Olay boasts an extensive array of products within its marketing portfolio, yet their core objectives and marketing approach remain consistent. Notably, the accessibility of Olay products has expanded through prominent retail channels, with a predominant focus on a global demographic of youthful and middle-aged women, offering anti-aging solutions. The primary target audience for Olay comprises individuals from the higher middle-class stratum, and consequently, their pricing structure tends to be slightly elevated in comparison to other brands. Olay has achieved sustained brand image and pricing integrity, largely attributable to the inherent quality of their products. Furthermore, Olay has adopted a contemporary marketing strategy that places a significant emphasis on extensive television advertising campaigns aimed at engaging with their customer base. In alignment with their overarching philosophy of helping women become beautiful, Olay has strategically enlisted renowned public figures as brand ambassadors in their various international markets, which has proven to be particularly appealing to the younger demographic. These promotional efforts encompass a wide spectrum of mediums, i.e., print media, television advertisements, as well as magazine and newspaper placements, in addition to outdoor advertising through billboards and hoardings.

Everything enunciated so far is readily observable in Olay Regenerist's advertising campaign from autumn 2017. The advertisements for the English-speaking market (Figure 17a), Spanish-speaking market (Figure 17b) and Italian-speaking market (Figure 17c) are presented below. These screenshots were sourced online and originally stem from a 30-second commercial filmed in Madrid by David Hidalgo, a director known for his work with

brands such as Procter and Gamble, handling projects for Pantene, Olay, Olarb, Ariel, Fairy, Gillette, and more. This commercial forms a vital component of a strategic and multi-faceted communication strategy, encompassing a multi-channel campaign with investments in print, digital, television, and in-store activities.



Figure 17. Olaz campaign: original in English (a), Spanish transcreation (b), Italian transcreation (c).⁴³

⁴³ <http://clayandessence.com/olay-regenerist-micro-sculpting-night-cream/>
<https://www.mujerglobal.es/olay-lucir-piel-joven/>
<https://www.dailyonline.it/it/2017/campagne-olaz-regenerist-approda-televisione-domani-anna-valle-06-10-2017>

A 2016 study, conducted by Olay in collaboration with global scientific researchers, unveiled that younger-looking skin is attainable for women without relying on exceptional genetics. Instead, achieving this goal hinges on implementing an effective facial care routine, creating the right environment, and making informed decisions. In pursuit of these objectives, Olay has revamped its core products within the Regenerist, Luminous, and Total Effects ranges. These revisions incorporate cutting-edge scientific ingredients designed to contribute to a more youthful appearance, irrespective of genetic factors. Among the notable additions are the revolutionary carob seed extract in the Regenerist line, which stimulates the generation of growth factors and facilitates cell regeneration. This, in turn, leads to enhancements in the reduction of fine lines, wrinkles, and improvements in skin firmness.

Rejuvenation serves as the focal point for all the advertisements showcased above, each undergoing varying degrees of alteration during the transcreation process. Commencing with the Spanish advertisement, a significant shift manifests in the figure endorsing the product. Specifically, the transition involves a shift from an ordinary model to a well-known figure within the Spanish audience, to the extent that her full name, surname, and profession are prominently featured. Another noteworthy modification pertains to the textual component, where the body copy undergoes a complete transformation from one advertisement to the other. The initial iteration discusses the concept of timing and the cream's potential to impart a more youthful appearance. Conversely, the second rendition endeavors to establish a connection with the audience through direct questioning, adopting a more ambiguous stance by asserting that the product diminishes wrinkles to varying degrees of visibility. This alteration may be linked to the change in subject matter. In the original rendition, the depicted individual possesses a visibly youthful appearance, emphasizing the transformative potential for those who use the product to emulate her. Conversely, in the Spanish version, the objective is for the audience to relate to the selected testimonial. Hence, a figure deeply ingrained in Spanish television, recognized for her enduring presence and consistent appearance, is chosen. This figure exudes an air of maturity sufficient to justify the use of a Regenerist product while retaining an age that lends credence to the product's efficacy. Regarding the textual content, the product name assumes prominence in the original, occupying the first position within the body copy, rendered in a slightly larger, bold font. In the Spanish rendition, in contrast, the product name is conspicuously absent from the body copy, featuring only on the packaging and as part of the logo in the upper right-hand corner. In terms of graphics and color palette, the transcreation introduces an all-black background, eliminating the red color accent, possibly to direct the viewer's attention towards the testimonial and facilitate identification. Generally, the color scheme remains consistent, except for the attire of the featured individual, which shifts from white to black. Lastly, an additional element introduced during the transcreation is the inclusion of a duplicate of the product can in the lower right corner, enhancing its visibility.

In the case of the Italian adaptation, a deliberate selection is made by Olaz to feature the authentic beauty of testimonial Anna Valle for the relaunch of Regenerist. The Italian actress had previously endorsed the brand between 2010 and 2012. Just as

with the Spanish version, the central theme revolves around a woman and her enduring, natural, and radiant beauty, which gains significance over time. The essence of preserving this value is emphasized through the consistent use of Olaz Regenerist and a dedicated beauty routine. The campaign's slogan, *È genetica o è Olaz?* ('Is it genetics or Olaz?'), supports a key principle underlying the brand's research: having good genes alone is insufficient for maintaining youthful skin. Therefore, it is imperative to rely daily on a state-of-the-art skincare regimen, as Anna Valle does with Olaz Regenerist, unveiling her beauty secret. This message conveys an intimate and direct dialogue aimed at instilling confidence and awareness, underlining the idea that the future of one's skin lies in every woman's hands.⁴⁴ The communication strategy places a strong emphasis on the authenticity of the testimonial's face, giving it a more prominent position than the corresponding English advertisement and featuring a reassuring gaze. This expression epitomizes an authentic and relatable beauty that resonates with every Italian woman. Apart from the change in testimonial, similar modifications are observed, as briefly outlined in the Spanish adaptation: a complete overhaul of the body copy, a different outfit for the testimonial, and the missing red circular background. However, one notable change pertains to the product itself. The Regenerist Moisturiser is presented in a distinctive red jar, aligning with the branding of the entire Olay anti-aging Regenerist skincare line. Yet, while both the original and the Spanish adaptation showcase the jar in a vibrant red hue, the Italian version opts for a more subdued color palette. The silver cap and the red container are darkened by clever use of shadows, perhaps as an effort to impart a sense of elegance that harmonizes with the black backdrop and the cool tones of the testimonial's complexion.

When comparing the two transcreations, it becomes evident that they share several similarities, primarily centered around the inclusion of a well-known testimonial tailored to their respective target audiences. Consequently, it is conceivable that the underlying marketing strategy seeks to establish a sense of affinity between the potential consumer and the product. This is achieved by showcasing the product alongside role models with whom the viewer can easily identify. Nevertheless, minor disparities exist between the two advertisements. Notably, in the specific case at hand, Anna Valle's presence occupies a significant portion of the ad, almost seeming to break free from the screen. In contrast, Nuria Roca is positioned somewhat in the background in relation to the product and accompanying text. Additionally, the latter is solely a visual element, whereas the Italian actress receives a direct endorsement and her signature is appended, serving as a more concrete testament to the product's efficacy as validated by her.

In conclusion, a noteworthy common element emerges when observing the three advertisements: the presence of a hand prominently holding the Regenerist can in the foreground. However, the hand's positioning appears peculiar in relation to the

⁴⁴ With reference to the quoted statement ascribed to Anna Valle, it is noteworthy that the sentence contains one too many comma positioned between the subject and the verb. This syntactical construct renders the sentence ungrammatical and impairs its readability. Such a lapse could potentially be attributed to an oversight or, perhaps, to a lack of linguistic proficiency on the part of the transcreator. If indeed the latter is the case, it further underscores the detrimental impact that careless work or a deficiency in competence can have on a campaign of this nature.

depicted women's body orientations. It can be inferred that in the process of creating these adaptations, the intention was to replicate the original image while altering the subject. Consequently, it is likely that the same hand was consistently employed for these adaptations, incorporated during post-production, and adjusted to match the respective skin tones of the women (although in Nuria Roca's case, the hand's color adaptation appears to be unsuccessful, leading to a noticeable discrepancy).

The proposal of new transcreations has presented challenges in this particular scenario. Adhering to the Olaz philosophy and past advertising strategies, it becomes imperative to formulate messages that entice potential buyers to purchase a cream without explicitly mentioning the product or its intended purpose. The product's name is only visible on the jar, and its functionality must remain somewhat enigmatic, as the advertising cannot make exaggerated promises that may not be fulfilled. The two options outlined in Table 5 take these factors into careful consideration. Additionally, the presence of a testimonial necessitates attributing a quote to her that creates a sense of direct engagement with the advertisement's audience.

The first proposal entails the removal of the headline, which in the original English advertisement is represented as *Olay Regenerist*. Instead, a single textual component is introduced within the body copy in the form of a direct quote: "*Olaz: il mio ritual segreto per una pelle più giovane*" ('Olaz: my secret ritual for younger-looking skin'). This modification achieves a seamless fusion of textual and visual elements, creating the illusion that Anna Valle is engaging in a direct conversation with the audience. Through this approach, she imparts the secret behind her visibly younger skin. Furthermore, this sentence adeptly captures attention while maintaining a degree of ambiguity, as it refrains from explicitly elucidating the product's mode of operation and the outcomes it promises to deliver.

On the contrary, the second proposal entails a separation between the headline and the body copy, yielding the question: *È genetica o è OLAZ?* ('Is it genetics or is it OLAZ?') and "*Svela la tua giovinezza*" ('Reveal your youth') as the body copy. In this instance, the incorporation of the term *genetica* ('genetics') in the headline, coupled with the mention of *giovinezza* ('youth') in the body copy, provides a more direct allusion to a facial cream designed to rejuvenate the skin. The use of a direct quotation in this context can enhance the ad's appeal to the audience. Furthermore, it creates a sense that the testimonial not only communicates with the audience but also invites them to become part of her beauty regimen, sharing the *beauty secret* that characterizes Olaz's campaigns.

<u>Headline</u>	
Original version	Olay regenerist
Recommended	/
Backtranslation	/
Rationale	The product name is removed because this headline should be combined with the first proposed body copy, in which the brand name already appears. The product name is not shown in line with Olaz's commercial habits in Italy.
Alternative	È genetica o è OLAZ?
Backtranslation	<i>Is it genetics or is it OLAZ?</i>
Rationale	This headline should be combined with the second body copy proposal, which is why the brand name and an initial reference to the product function is inserted here.
<u>Body copy</u>	
Original version	Look up to 10 years younger in just 4 weeks
Recommended	“Olaz: il mio rituale segreto per una pelle più giovane”
Backtranslation	<i>“Olaz: my secret ritual for younger-looking skin”</i>
Rationale	Sentence that seems to be said by the testimonial directly to the viewer of the ad. It remains vague just enough not to promise unhoped-for results.
Alternative	“Svela la tua giovinezza”
Backtranslation	<i>“Reveal your youth”</i>
Rationale	The inclusion of <i>youth</i> hints at the function of the product, and the wording of the quote contributes to the creation of a ‘beauty secret’ typical of Olaz campaigns.

Table 5 Transcreation template for the Regenerist campaign.

5.1.6 Gillette: the ‘Gillette BODY’ campaign

With the presentation of the Gillette BODY campaign in this context, a focus is placed on the transcreations that demonstrate the most substantial deviations from the original. In this instance, a common thread connecting all three advertisements can be observed, despite their development being rooted in three distinct ideas and social contexts. As has become customary, the analysis begins with a brief overview of the business context.

The establishment of The Gillette Company dates back to 1901 when it was founded by American King Camp Gillette. The primary objective was the production and marketing of an innovative safety razor that featured disposable blades. With the assistance of Gillette’s mechanical partner, William Emery Nickerson, the first safe shaving tool was developed. Subsequently, a mass-produced disposable razor was designed, consisting of a handle, blade rest, and guard, ensuring a secure shaving experience devoid of cuts or abrasions. The turning point for the company coincided with the outbreak of World War I and the involvement of the United States in the conflict. The company secured a monopoly by obtaining the exclusive rights to supply disposable razors to U.S. Army soldiers, thereby solidifying its dominance. In the early 2000s, the company underwent a merger with Procter & Gamble but retained its original name, preserving its renowned status. Beyond razors, Gillette diversifies its product line to encompass various men’s grooming items, ranging from shaving foams to deodorants, and even bath products.

Positioned at the upper range of the market in terms of both quality and price, each product launch entails an increase in cost for consumers. Nevertheless, the brand maintains confidence that its clientele will remain loyal, steadfastly adhering to the belief that quality invariably comes with a price. This brand philosophy distinguishes Gillette from others in the industry, as not many companies worldwide can sustain such an approach. While many consumers might contemplate saving their financial resources, Gillette’s customer base remains an exception, thanks to the brand’s meticulously crafted marketing campaigns that have indelibly impressed upon consumers the notion that superior quality entails a certain expenditure. This strategic approach has enabled the brand to reach approximately 600 million consumers across over 140 different countries.

When examining the advertisements created by Gillette in recent years, it becomes evident that the brand predominantly emphasizes the emotional aspect associated with using its products. With Gillette, individuals do not engage in the morning ritual of shaving, which is typically perceived as bothersome, time-consuming, and potentially irritating to the skin. Instead, consumers embark on a different daily routine, one that sets them on a path toward success. Gillette consistently employs emotional marketing techniques when launching new products. Rather than merely describing the product and its advantages, this branding approach captures the consumers’ passion, thereby fostering unwavering loyalty. Although discussions revolve around achieving the world’s best shave, at its core lies a distinctive sensation that only Gillette can provide. The brand allocates substantial resources—billions of dollars—in advertising efforts. Given its absolute dominance

in the market, the primary objective is not merely to attract new customers but to fortify the loyalty of its existing consumer base and encourage them to purchase more of its offerings. To further boost sales, consumers must be convinced to extend their shaving practices beyond their faces to include other body areas. In pursuit of this objective, marketing campaigns do not merely inspire this desire; they delve deeper by instructing men on how to navigate the intricacies of shaving the armpits, legs, back, and even the groin. The ultimate goal is to facilitate the transition to complete hairlessness among consumers, leading to increased razor sales and heightened utility, all without necessarily expanding the brand's target audience.

The provided instance aligns with Gillette's recently revealed marketing approach, dating back to 2014 when the new Gillette BODY razor made its debut. To generate enthusiasm for their latest product, a broadening demographic of male body groomers became Gillette's focal point. Employing a digital-first strategy primarily hinged on YouTube, this campaign succeeded in heightening awareness for the Gillette BODY line, yielding over 500,000 click-through purchases. In a more detailed perspective, the brand commenced, in February 2014, a series of instructional videos on YouTube elucidating the art of shaving for men across various body regions such as the chest, back, head, armpits, and groin, using Gillette products. This instructional campaign culminated in the launch of their innovative razor in the subsequent spring. According to Francesco Tortora, the global marketing director of Gillette, this male body shaving product was meticulously crafted for "the terrain below a man's neck". He also underscored that, just as fashion continually evolves, Gillette persistently refines and engineers its precision products to empower men to exude confidence and groom themselves, as well as take pride in offering a precision tool tailored to enhance men's contemporary self-care. This perspective garners support from various industry experts, among them, Alessandro Simoni, the brand building manager for Unilever's Oral Care division. He asserts that "for several years, gender distinction has been a prominent trend in personal care. Notably, male-specific personal care products are experiencing remarkable growth across numerous categories. Men have become increasingly discerning in their selections, actively seeking products customized to meet their unique requirements.

Today, in contrast to the past, men are well-informed about their skin and hair types, guiding their product choices accordingly. But after face and hair, the body needs to be just as perfect. Andrea Bovero, the president of Cidesco Italia, the largest association of aesthetics and wellness professionals, notes the dramatic transformation witnessed in recent years. Men have reclaimed their exterior appearance, dispelling societal taboos of the past. In essence, this signifies a return to fundamental principles. Society has embraced a contemporary metrosexual archetype: a man who is consistently well-groomed and clean-shaven. Hence, it is not unusual to encounter television advertisements highlighting the attributes of new products specially designed for male body grooming. Furthermore, a recent Gillette survey has demonstrated a growing inclination among men to enhance their physical appearance, with body shaving becoming an integral component of the beauty regimen for 44% of surveyed men. As a result, Procter & Gamble introduced the

inaugural Gillette BODY razor. This razor blade of the future is designed to cater to all areas of the male body, excluding the beard. Its distinctive features include a rounded head that seamlessly conforms to intricate contours, three lubricating strips for an exceptionally smooth glide, and a non-slip handle ensuring precise control, especially when used in the shower. In the words of the multinational conglomerate, “Shaving the body diverges from facial shaving. Men’s bodies are characterized by curves and irregularities, and hair growth varies across regions, making certain areas challenging to access. Thus, men require a razor crafted explicitly for their body. Gillette BODY is engineered to accommodate the male physique comprehensively”.

The advertisements presented here stem from an advertising campaign developed in the United States during the spring of 2014. The campaign then reached Europe, spanning the period from August 2017 to 2018. The screenshots showcased herein have been sourced from the official online platforms of Gillette, specifically the Facebook pages associated with Gillette USA (Figure 18a), Spain (Figure 18b) and Italy (Figure 18c).

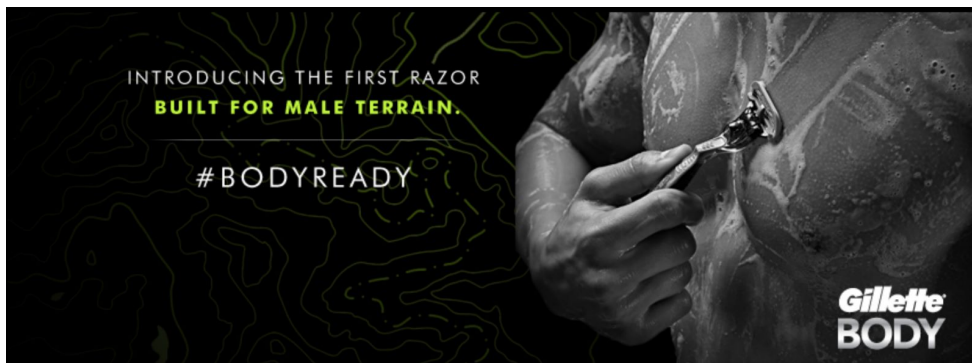


Figure 18. Gillette campaign: original in English (a), Spanish transcreation (b), Italian transcreation (c).⁴⁵

⁴⁵ <https://www.facebook.com/gillette/photos/10152345058824750>
<https://www.facebook.com/gillette.es/photos/1894065473949443>
https://www.facebook.com/gillette.italia/photos/1476801895720919?locale=it_IT

If the product name did not appear in the same font in both advertisements, a comparison between the original and its Spanish transcreation would suggest the promotion of two distinct products. These two ads are part of the same campaign, despite having been launched with a significant four-year gap. Notably, the two key components of the advertisement, namely the visual and body copy, exhibit stark differences. Firstly, there is a transition from a black background, which highlights a man's shaved chest in the original, to a close-up of the razor against a beach backdrop in the Spanish version, with a distant man running towards the sea. Secondly, the description in the original ad emphasizes that it's the first razor designed exclusively for the male body, referred to as *terrain*. In contrast, the Spanish transcreation opts for a vague phrase mentioning *cuero*, ('body') choosing not to seek a translation that captures the nuanced meaning of *terrain* emphasized by the original ad's bold green and seismic lines of the same color. Concerning color usage, the green associated with the BODY line's razor is retained in the Spanish ad only in the upper-left band, which encourages potential consumers to purchase the product, and, naturally, in the product itself. Lastly, there's a distinctive Gillette blue background in the lower right corner, absent in the original ad. This element likely aids the Spanish audience in associating the advertisement with the brand. Among these divergent elements, the most significant for reflection is perhaps the visual aspect, especially considering the years separating the product launches and the social contexts of the two countries. The Spanish ad does not feature a prominently displayed shaved male chest, instead keeping the male figure in the background, focusing more on summer and sports than on the integral role of hair removal in daily life. In 2018, Gillette BODY in Spain is promoted not only as a shaver designed specifically for men's bodies but also as a product particularly relevant for individuals involved in sports who want to showcase their best physique. In Latin America, the launch of Gillette BODY coincided with the ESPN magazine *The Body Issue*, celebrating the aesthetics of athletic bodies and recognizing shaving as an integral part of an athlete's preparation. Gillette has had a visionary strategy of associating the brand with top athletes since its foundation, a key approach that contributed to its ascent as a global leader in men's shaving products. Today, Gillette continues to uphold this tradition in sports marketing, constantly seeking to provide unique experiences for men. Through this partnership, Gillette aims to unite the passion of Spanish (and Latin American) men for sports and shaving. Furthermore, this alliance is more than just a partnership; it is reshaping male aesthetic standards, encouraging the 'average' man to view hair removal as an increasingly sought-after aesthetic solution. Alfredo Rodríguez, founder of the Hombre Actual chain, notes the evolving concerns of men about their appearance, stating that "personal care is no longer exclusive to women. We are shedding the taboos and prejudices that have haunted us." Factors such as machismo, fear of societal judgment, or a lack of interest in personal grooming have previously led men to overlook prevailing aesthetic norms. Nonetheless, Rodríguez asserts that change is underway, and his clientele includes men of all ages, not limited to athletes. Despite these evolving trends, Gillette Spain chooses to maintain a focus on the athletic aspect in its advertising, even though the beach background invokes both images of sporty individuals engaged in activities like beach running and swimming, as well as the growing trend of pre-summer vacation hair removal, as

reported by the online magazine *Tendencias Hombres*.⁴⁶

In examining the Italian transcreation, one can observe a convergence between the original and the Spanish transcreation. The body copy and structure of the Italian advertisement closely mirror those of the Spanish version, albeit retaining the original's color scheme. Notably, the primary alteration pertains to the visual aspect. In contrast to the 2014 original, which adeptly embodied the trends of the American audience, the August 2017 Italian transcreation displayed a certain reluctance towards societal changes, despite the passage of years. Specifically, in March 2014, the Porter Novelli agency conducted a survey involving 386 men to glean insights into male grooming practices in the United States. The findings proved astonishing, revealing that shaving was a prevalent practice among men, occurring more frequently than initially presumed. Key data from the study indicated that 82% of respondents admitted to having shaved some part of their body, with the crotch being the most common area (62%), followed by the chest (36%), abdomen and armpits (34% each), and back (21%). Body shaving held particular popularity among men aged 26 to 35 (45%), followed by those aged 18 to 24 (20%) and 36 to 45 (19%). Consequently, the advertising of Gillette BODY in the United States perfectly resonated with the target audience and the prevailing societal norms of that era. However, such congruity was not replicated in Italy. According to an April 2017 report in *Pambianco* magazine, the trend of men's beauty products brought with it the concept of the "shaved man" as the ideal. This ideal man was expected to possess a smooth and entirely shaved body. Beyond mere preferences and fashion trends, the scientific journal *Archives of Sexual Behavior* highlighted how male hair removal had shed some of the stigmas that were once associated with particular sexual orientations. In support of this perspective, Gillette conducted an online survey in 2016, a year before introducing the Gillette BODY line in Italy. This survey involved 1,000 Italian women and 500 Italian men aged between 18 and 60. The findings revealed that 75% of men aged 25 to 34 engaged in shaving, with a preference for areas such as the chest, shoulders, back, and groin. Among them, the majority (62%) used razors for shaving. Despite these statistics, perhaps to mitigate the risk of diminishing sales for their BODY razor line, Gillette opted to remove the image of a shirtless man shaving in their Italian campaign. Instead, they chose to focus on the product itself and incorporated the black and green colors, which were emblematic of the original campaign and traditionally associated with masculinity. Notably, research by Joe Hallock's *Colour Assignment* elucidates differences in color preferences between women and men. Men tend to favor brighter colors and darker shades, whereas women lean towards softer colors and lighter shades.⁴⁷

The primary objective in developing new Italian transcreations was to effectively convey the concept of *male terrain*. Despite commencing with a literal translation of the original advertisement, the search for suitable synonyms revealed numerous shortcomings. Translating *terrain* presented challenges, as it was difficult to find nouns that did not exclusively evoke the idea of *terreno* ('land'). Furthermore, the Italian

⁴⁶ (Calata 2022) <https://www.tendenciashombre.com/depilacion>

⁴⁷ (Hallock n.d.) <https://www.joehallock.com/edu/COM498/preferences.html>

transcreations did not feature any direct representation of a male body or a general reference to a man. Consequently, the two proposals (see Table 6) deviate from the original text, aiming to devise fresh approaches to captivate the target audience's attention.

The initial proposal centers around the motto *massima precisione, massimo comfort* ('maximum precision, maximum comfort'), while also considering the inclusion of hashtags, namely *#bodyready* and *#manscaping*. In this context, the explicit reference to the male demographic is omitted. However, this approach is suggested due to the negative and occasionally homophobic remarks on the Italian Facebook post that served as the basis for the advertisement. The neutral yet direct nature of this solution positions it favorably. Simultaneously, incorporating these hashtags would lightly touch upon male-related themes while aiding the campaign's dissemination and fostering discussions on social media, particularly in relation to *#bodyready*. The term *#manscaping*, retained in English, serves two key purposes. Firstly, it acknowledges the inadequacy of an Italian translation that may not capture the essence effectively. Secondly, it aligns with the campaign's target audience—a younger demographic presumed to be more proficient in social media and English. For those who might not be familiar with the term, a simple internet search for the translation of *manscaping* could contribute to the advertisement's memorability. This aligns with the primary objective of the marketing industry, which is to promote product recognition and recall.

Another proposal is labeled as *l'alleato ideale per la tua rasatura* ('The ideal ally for your shave'). The absence of the term *male* might be apparent in this context. However, it is important to note that Italian employs two distinct verbs for hair removal, with usage tailored to specific demographics. Specifically, *depilare* is predominantly utilized for women, while *rasare* is a term primarily associated with men. This distinction has been adeptly leveraged by Gillette in their advertising campaigns, often featuring a decidedly masculine figure engaging in shaving, or rather, *rasatura*, as befitting the image of a 'real man'. The deliberate selection of the term *rasatura* subtly alludes to the intended audience of this product, which is men, without explicitly mentioning them. Furthermore, opting for *depilazione maschile* ('male shaving') could have represented a more progressive choice, challenging conventional stereotypes. However, such a decision might have risked alienating a portion of Italian Gillette's customer base who prefer not to associate hair removal with a term historically linked to women.

Original version	Introducing the first razor built for male terrain #bodyready
Recommended	Massima precisione, massimo comfort #bodyready #manscaping
Backtranslation	<i>Maximum precision, maximum comfort</i> #bodyready #manscaping
Rationale	Neutral solution that eliminates explicit reference to the male world to try to include as wide an audience as possible. Hashtags seek to appeal to young people, encourage communication and publicity via social, and take up the male hair removal discourse in a veiled way.
Alternative	L'alleato ideale per la tua rasatura
Backtranslation	<i>The ideal ally for your shave</i>
Rationale	Option that remains neutral, veiledly adding a reference to male hair removal through the term <i>rasatura</i> by directing to the male target audience without ever explicitly naming it.

Table 6 *Transcreation template for the Gillette BODY campaign.*

5.1.7 *Kinder Joy: the joy of childhood*

Kinder is an Italian trademark that belongs to the Italian company Ferrero S.p.A., and it designates a range of confectionery items, typically centered around chocolate. This brand, initiated in 1968 by Michele Ferrero, the offspring of the multinational corporation's founders, stands as one of the firm's primary brands. Its name originates from the German term *Kinder*, meaning 'children', as its primary target audience consists of youngsters.

Products featuring surprises have consistently held a significant position within the Kinder product line. Since its establishment, Kinder has been crafting products tailored to children's preferences while keeping parents in mind. These offerings encapsulate the wholesomeness and assurance of nutritious milk-based treats, conveniently portioned for young consumers. The subject of the examination to be carried out here is Kinder Joy, a member of the surprise product category alongside Kinder Egg. Kinder Joy embodies the notion of being a 'joy generator' within the broader Kinder range, aligning with the company's vision of "creating daily moments of intense emotion and connection between caregivers and children." Furthermore, this product line endeavors to convey the importance of play, interpreted by the company as a recreational activity that plays a pivotal role in a child's psychological, emotional, and affective development. Play serves as the lens through which children perceive their surroundings and interact with others, aiding in their developmental journey. For over four decades, Kinder has integrated small surprises for play into some of its children-focused products, recognizing the profound significance of play in young lives and growth. To fulfill this mission effectively, the Kinder Surprise Company was established in 2013, as a division of the Ferrero Group solely dedicated to crafting and producing miniature Kinder toys. Its unequivocal vision underscores its role and objectives: to generate exceptional play experiences in remarkably compact formats that evoke profound emotions. This entails meticulous attention and care from Ferrero throughout the entire production process, spanning from design to final marketing efforts.

Kinder Joy, formerly known as Kinder Merendero in its country of origin, was introduced in 2001 with the aim of bringing the thrill of discovering a surprise within an egg to children, regardless of their location or the season's temperature. This unique egg-shaped product comprises two components: one housing the element of surprise and the other containing a delightful blend of milk and cocoa cream, adorned with two crunchy wafer balls filled with cocoa cream, meant to be enjoyed using the accompanying spoon. Since its invention, the product has been distributed in over 100 countries worldwide, with sales exceeding 4 billion units. The advertising campaign presented here is based on the content published on Ferrero's multilingual websites in April 2023, specifically Ferrero Italy (Figure 19a), Ferrero USA (Figure 19b) and Ferrero Spain (Figure 19c).

CON KINDER JOY CRESCE IL DIVERTIMENTO

KINDER JOY è un'esperienza di gusto unica per i tuoi ragazzi, da portare dove vuoi e da gustare a modo loro. Due croccanti waferini, doppio strato di morbida crema al latte e golosa crema al cacao da una parte e tante divertenti sorprese dall'altra.



TREAT + TOY.... TWICE THE JOY!™

KINDER JOY® is a delicious treat in an iconic egg shape to surprise and delight! One half of the egg contains two layers of milky sweet creams topped with 2 crispy wafer bites filled with cocoa cream. The other half of the egg contains an exciting surprise toy.



KINDER JOY, EL HUEVO QUE GUSTA A LOS PEQUEÑOS ADOLESCENTES

Kinder Joy, crema de leche y cacao con dos crujientes bolitas y una divertida sorpresa.



Figure 19. Kinder Joy campaign: original in Italian (a), English transcreation (b), Spanish transcreation (c).⁴⁸

⁴⁸ <https://www.kinder.com/it/it/kinder-joy-homepage>
<https://www.kinder.com/us/en/kinder-joy>
<https://www.kinder.com/es/es/kinder-joy>

Kinder Joy is a product aimed at merging the enjoyment derived from play with the satisfaction of consumption. Its design is geared toward creating a delightful and engaging experience, catering to both parents and children. These aspects are effectively preserved in the original advertisement. It conveys the concept of amusement while featuring a mother presenting the egg to her son, implying that the product plays a continuous role in the child's growth. In contrast, the transcreation tailored for U.S. audiences primarily addresses the first two elements, play and food. Visually, the emphasis remains centered on the product itself, featuring a generic blue background that accentuates the product's presence. The accompanying text describes its contents in terms of surprise and dessert. The headline, which employs the *treat-toy* combination and *toy-joy* rhyme absent in the Italian version but effective in English, as well as the body copy, both provide an almost analytical depiction of the product and its composition. A notable distinction lies in the absence of explicit references to a target audience or age group in the transcreation, unlike the original where the imagery implicitly suggests a focus on pre-teens.

With the Spanish transcreation, one can observe a striking similarity in the structure of both advertisements. However, a notable distinction emerges in the original, where a video showcasing the product is accessible to anyone visiting the respective webpage. Regarding the textual content, it is noteworthy that the headline and body copy in the Spanish version are possibly even more straightforward than in the original. The headline explicitly states the target audience, and the remainder of the text provides a succinct description of the egg's composition. Regarding the target audience, disparities between the two versions are discernible in both the headline and the visual elements. In the Italian version, there is no explicit reference to a specific target audience in the headline. Nevertheless, the image portrays what seems to be a pre-teen receiving the egg from a parental figure. In the accompanying caption, the term *ragazzi* ('guys/teens') is used, encompassing a more generic and broad age range while retaining the parent-child dynamic that characterizes Kinder's marketing strategy. In contrast, the Spanish version places its emphasis on a younger audience, particularly pre-teen and teenage boys, depicted in two distinct scenarios. In the initial segment, the picture features a parent handing the egg to their daughter, evoking her surprised expression. In the subsequent segment, the focus remains on the product itself, with an expression of joy directly tied to the product's name. Notably, the girl in this scenario is visibly older and holds the egg herself, in contrast to the parental involvement portrayed in the Italian version. A further discrepancy arises when comparing the visual elements. In the Italian rendition, the product is somewhat relegated to the background, emphasizing the notion of a "gift" and highlighting the mother-child relationship. On the contrary, the Spanish version places greater emphasis on the product, which is prominently featured three times in the foreground. Additionally, the color palette in the Spanish ad is vibrant, mirroring the vivid tones of the packaging, while the original adopts a more neutral palette, with the exception of the mother's red hair color, aligning with the warm hues of the packaging.

In analyzing the Kinder line, it becomes apparent that there exists no predefined color palette. The three advertisements exhibit autonomy in both subject matter and

color schemes. The sole constant in terms of color is the red-white combination found on the product itself. Remarkably, the packaging of the product is fashioned to be iconic and easily distinguishable. The two half-eggs are adorned with vibrant colors, a blend of yellow and orange that ensures their prominence on store shelves. This observation pertains specifically to the Italian and Spanish packaging, while the English packaging is characterized by a simpler red and white design, replete with descriptive and warning text. The rationale behind this disparity remains undisclosed to the public. It may be surmised that either the new design has yet to reach the United States or, considering that Kinder Eggs are prohibited by law in that country, the multinational corporation has chosen to preserve the packaging typically associated with the more renowned chocolate egg in Europe.

5.1.8 Tic Tac: a 'refreshing' history

As briefly mentioned in the preceding section, Ferrero Spa, an Italian manufacturer of confectionery products and chocolate, was established by Pietro Ferrero in 1946 in Alba, Italy. During its history, the company experienced a remarkable period of success and expansion under the leadership of Michele Ferrero, the son of Pietro, who subsequently delegated the day-to-day operations to his own sons. In the 2009 survey conducted by the Reputation Institute, Ferrero earned the distinction of being ranked as the most reputable company in the world.

Tic Tac, initially introduced by Ferrero in 1968 under the name *Refreshing Mints*, underwent a name alteration in 1970 to become known as *Tic Tacs*. This change was inspired by the distinctive sound created when the mints rattle within their container. In addition to the original orange and fresh mint flavors, Tic Tacs are now available in a diverse range of flavors and maintain a distribution network spanning over 100 countries.

The primary objective of Tic Tac's communication is to convey information, specifically highlighting the product's advantages while refraining from adding unnecessary components. This approach is rooted in the product's reliance on essential components that define its functionality and subsequently establish a broad target audience. Tic Tac has established a robust brand positioning that serves as a reference for all items within its portfolio. To create a product image, Tic Tac employs various communication strategies, including advertising campaigns, contests, and related activities, aimed at engaging consumers and reinforcing their existing relationships. The consumer remains central to these strategies. Ferrero's relationship with its consumers is built on mutual trust and longevity, cultivated over years of experience, expertise, understanding, and intuition. Innovation at Ferrero is a distinct advantage that sets the organization apart from its competitors. Every product produced under this plan embodies the hallmark of a high-quality brand. The organization's approach is both effective and profitable, positioning it for global expansion. Furthermore, Tic Tac's target audience is nearly universal. Young individuals are drawn to its fruity flavors and vibrant candies, while adults appreciate the refreshing and slightly tangy taste, as well as the convenience of the packaging, making it suitable for on-the-go consumption.

In 2018, Tic Tac initiated a fresh approach to reposition itself within its target market. This new approach centers on the notion of everyday acts of kindness that enhance people's moods, both in the giving and receiving. The revised strategy involves the creation of a 20-second advertisement portraying unexpected acts of kindness that uplift the spirits of those involved, aligning with the *Gentle Freshness* concept. The campaign presented herein is aligned with this approach, and it emerged two years after the introduction of the new market positioning. It is worth noting that this repositioning primarily pertains to the Italian market. This distinction will become more apparent with the following analysis of the campaign, which was broadcasted by Tic Tac in Italy (Figure 20a), North America (Figure 20b) and Mexico (Figure 20c) during the autumn of 2020 through short video spots.

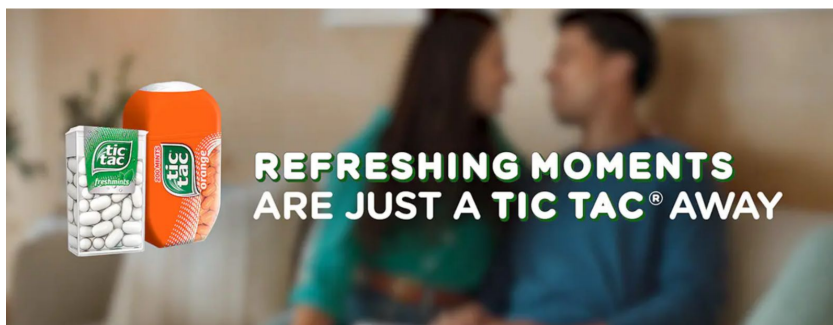


Figure 20. Tic Tac campaign: original in Italian (a), English transcreation (b), Spanish transcreation (c).⁴⁹

⁴⁹ <https://www.youtube.com/watch?v=jwqIN1XWxhw>
<https://www.ferreronorthamerica.com/news/tic-tac-unveils-refreshing-platform-to-inspire-consumers-to-find-little-moments-of-refreshment>
<https://www.youtube.com/watch?v=1yvr0c0j6TY>

In the United States, the repositioning of Tic Tac occurred in October 2020, coinciding with the launch of the advertisement currently under analysis. Notably, this campaign differs from its Italian counterpart in that it introduces *Refreshing Moments* as a fresh brand platform. The aim is to encourage individuals to savor small moments of rejuvenation within their daily routines. As everyday lives grow increasingly hectic, the Tic Tac brand aspires to facilitate moments of respite and foster connections. Whether it entails dancing to one's preferred music, relishing a leisurely stroll outdoors, or spending quality time with family or friends, these activities are designed to inspire a pause. This philosophy emerges in response to the global events of 2020, including the pandemic and the resulting social isolation. Notably, the commercial's concluding image, as depicted in Figure 20b, features two individuals within a domestic setting, seated on a sofa while taking a hiatus from their daily obligations. "As a brand, Tic Tac understands what people are feeling right now. We believe everyone can relate to the external pressures that prevent us from doing the things we love and better connecting with those around us," said Felipe Riera Michelotti, VP Marketing at Tic Tac North America at Ferrero USA. "Whether it's taking the time to finish that project you started weeks ago or even just to have a meaningful conversation with your roommate or family member after a full day of meetings or remote learning, we hope to encourage people to take a break from the daily grind, enjoy a Tic Tac mint and experience the refreshing moments that ensue." The commercial and accompanying digital spots showcase various actions, ranging from spontaneous dancing to meaningful interactions with loved ones. These activities effectively convey the invigorating sensation associated with consuming a Tic Tac. The brand aspires for each mint to inspire feelings of confidence, creativity, and connection in individuals. These enjoyable behaviors exemplify fresh consumption opportunities that can be savored within the comfort of one's home. Minty flavors have the potential to instill a sense of self-assurance in consumers, enabling them to express themselves freely. Meanwhile, fruity flavors may unleash a playful spontaneity that adds a touch of excitement to their day. The discrepancy in market positioning is the primary reason behind the stark contrast between the two advertisements, despite their simultaneous launch. In a more detailed analysis of the visuals, it becomes evident that the original ad features only a single product from the line, specifically the mint product. This choice aligns with the overarching campaign theme of *freschezza* ('freshness'). In contrast, the English version showcases two products from the line. Moving on to the visual elements, the original ad employs a light green backdrop, evoking a medical-like atmosphere that seems to resonate with the slogan *gentilezza* ('gentleness'). In stark contrast, the English version opts for a blurred background, featuring the two central characters on the brink of a kiss, which aligns with the corresponding slogan and the concept of *refreshing*. Examining the textual content, it becomes apparent that the original text revolves around the idea of 'freshen up', emphasizing how Tic Tacs can elevate a moment within one's day, particularly by refreshing the breath. This is highlighted through the repeated use of phrases such

as *refreshing moments* and *Tic Tac*. Conversely, the original text adopts a more generic approach, emphasizing the candy's non-invasive nature and its mild flavor without going into specific moments or experiences.

In relation to transcreation for the Mexican market, explicit information regarding market repositioning remains absent. In a broader context, Tic Tac's strategy assumes the guise of a brand offering more than just functional advantages. Beyond the product's inherent freshness, the brand aspires to evoke positive emotions within its consumer base. This sentiment becomes readily apparent in the analyzed advertisement, where the visual elements prominently feature a white backdrop, against which the products conspicuously stand out. Notably, these products are characterized by vibrant colors, with the sole exception being the mint flavor—a fact that could not be altered, given its historical significance as the inaugural Tic Tac produced and distributed by Ferrero. Turning attention to the slogan, one can discern that the transcreation aligns with the overarching theme of freshness that pervades all three advertisements. In this particular instance, it explicitly alludes to the idea of using the candy to refresh one's breath after a meal. The phrase *come bien* ('eat well') further suggests that this should not serve as a substitute for a well-balanced diet.

A comparison of the three advertisements reveals a minor, albeit noteworthy, detail: the lettering on the Tic Tac packaging. Interestingly, despite its Italian origin, the original packaging displays candy flavors in English. Furthermore, this uniqueness extends to the English version, where the same flavor is ingeniously labeled as *freshmint*, possibly to underscore the refreshing quality of the candies. In contrast, the Spanish version takes a different approach by translating all candy flavors into the language of the target audience. Additionally, it introduces a distinctive element absent in the other two advertisements: a symbol that allows for immediate flavor identification. This feature might serve as a practical tool, facilitating swift decision-making and appealing to a younger audience with its vibrant colors, aiding those who have yet to grasp reading skills in their flavor selection process.

5.1.9 *Gullón's case study*

Galletas Gullón stands as a prominent player in the European cookie manufacturing industry. Established back in 1892, this century-old family-owned cookie enterprise has consistently pursued innovation, consequently positioning itself as the foremost company in Spain's cookie industry, particularly in the 'health cookie' category. The company's unwavering dedication to quality, food safety, and innovation has resulted in an impressive average annual sales volume growth rate of 10% over the past 15 years. Galletas Gullón distinguishes itself as the cookie company with the most extensive product range. It spearheads the health cookie sector with offerings encompassing whole-grain, high-fiber, low-calorie, organic, sugar-free, gluten-free, and vegetarian products. The three advertisements displayed here depict promotions for the gluten-free and lactose-free cookie product line featured on Gullón's webpage in April 2023. The analysis will briefly cover the

original Spanish advertisement (Figure 21a) and its respective transcreations for the English-speaking (Figure 21b) and Italian-speaking (Figure 21c) markets.



Figure 21. Gullón campaign: original in Spanish (a), English transcreation (b), Italian transcreation (c).⁵⁰

⁵⁰ <https://gullon.es>
<https://gullon.es/en/>
<https://gullon.es/it/>

Upon examining the original advertisement, it becomes evident that the transcreations cannot remain identical. The inclusion of Spain-specific cultural elements, such as the FACE (Federación de Asociaciones de Celíacos de España/ Spanish Federation of Coeliac Associations) award and ELS (Registered trademark ‘Espiga Barrada’), imply a modification, at the very least, in the textual component of the ad in other countries. As a matter of fact, in the English transcreation, a change is observed that extends beyond the text alone. The visual aspect undergoes a complete transformation, transitioning to a background of rather neutral colors. This new backdrop serves as a canvas upon which six packages of Gullón gluten-free products prominently feature, perhaps to showcase the breadth of their product offerings to the audience. Regarding the text, the creative team decided to completely eliminate any written content, allowing the product boxes and the logo of the specific product line, positioned prominently in the center, to convey the message.

The Italian transcreation diverges from the original in both visual and textual aspects. Visually, it features a neutral background with boxes showcasing some products from the same line. The noteworthy aspect of this transcreation pertains to the textual component. In the Spanish advertisement, as well as on the product packaging, the primary focus is on the gluten-free nature of the products. In the Italian version, however, the emphasis shifts twice to lactose. This choice aligns with Gullón’s aim to maximize product sales in the Italian market. According to estimates from Humanitas Hospital, approximately 50% of Italians suffer from lactose intolerance, while only 1% are affected by celiac disease, as reported by the Istituto Superiore di Sanità (‘Italian National Institute of Health’).⁵¹ Furthermore, Italy has witnessed a significant surge in the consumption of lactose-free products in recent years, with reports from the newspaper *La Repubblica* indicating an increase of about 55%.⁵² Often, these consumption patterns lack a clear dietary motivation. The Research Center in Consumption Psychology at the Catholic University of Cremona has identified six categories of reasons motivating consumers, including situational factors (such as habits and social context), psychological factors (cognitive processes and personality traits), sociocultural factors (beliefs and sociodemographic characteristics), biological factors (intolerances and immune system function), extrinsic factors related to the product (such as branding, labels, and packaging), and intrinsic factors within the product itself (such as texture and nutritional composition).⁵³ Considering this widespread interest in lactose-free products in Italy, Gullón’s decision to highlight their lactose-free aspect in advertising is evidently well-founded.

The three advertisements exhibit two evident shared characteristics, both related

⁵¹ (Humanitas n.d.) <https://www.humanitas.it/malattie/intolleranza-al-lattosio/#:~:text=L%27intolleranza%20al%20lattosio%20è,presenza%20insufficiente%20dell%27enzima%20lattasi>.

(ISS 2020) <https://www.epicentro.iss.it/ceciachia/epidemiologia-italia#:~:text=La%20ceciachia%20è%20un%27enteropatia,oltre%20233.000%20ad%20oggi%20diagnosticati>.

⁵² (Lucchelli 2020) <https://video.repubblica.it/focus/focus-salute-aumento-consumi-di-prodotti-senza-lattosio-intolleranze-o-moda-integrale/353745/354313>

⁵³ (Boccoli n.d.) <https://engagemindshub.com/senza-lattosio-la-psicologia-dei-consumi-puo-spiegare-questa-scelta-sempre-piu-di-moda/>

to the product packaging. First of all, it is noteworthy that Gullón cookies are consistently presented with identical packaging across all countries. This uniformity encompasses not only the box's color and graphics but also the unaltered wording. The slogan *Gluten Free* appears in English as the foremost inscription, followed by its Italian translation. In the case of Spain, the Spanish and Portuguese translations are interspersed between the two inscriptions. The second shared feature revolves around the symmetrical arrangement of the products. While the featured products promoting the line may differ between languages, Gullón's marketing department maintains a consistent practice of arranging cookie boxes in a meticulously organized manner. Although only one product is typically showcased in the original advertisement, it is presented in three distinct arrangements: within the box, positioned in front as to show the cookie, and situated on its side as to show the filling. This arrangement serves to enhance visual appeal and effectively occupy space. The cookie disposition repeats itself almost akin to a continuous advertising strip, and the choice of putting the cookies outside the box seems to evoke a resemblance to a barcode. Moving to the first transcreation, a semblance of symmetry in box arrangement remains evident. However, it remains unclear why the creative team decided to place three tubular boxes in the lower right corner, rather than in the row above, thereby grouping all rectangular boxes together and enhancing symmetry. In the second transcreation, symmetry among the rectangular boxes is also upheld. Nevertheless, a conspicuous discrepancy arises concerning the size of the leftmost second box, which appears slightly wider than the others. This divergence could either result from an inadvertent error or a deliberate choice, considering it is the sole non-sweet gluten-free product among those featured. The exact motivations behind this selection remain undisclosed, leaving space only to speculate on the reasoning behind it.

The following proposals, as presented in Table 7, are entirely grounded in the findings derived from the recently concluded analysis. They bear minimal relation to the original advertisement. The primary issue within this case study lies in the marketing and sales approach for products categorized under a gluten-free line in Italy. From this perspective, emphasizing *lactose-free* yields superior results. Exclusively featuring *gluten-free* in the advertisements would lead to financial losses for the company. Conversely, replacing it with a sole reference to lactose could potentially distort the product's nature. This product serves as a valuable alternative for individuals with celiac disease, lactose intolerance, or both. Based on this premise, two transcreation concepts have been formulated: *zero glutine, zero lattosio, zero limiti* ('no gluten, no lactose, no limits') and *buoni senza limiti* ('tasty without limits'). In the first instance, explicit mention is made of the absence of gluten and lactose in all line products, while concurrently highlighting that the absence of these two commonly perceived essential ingredients for confectionery products does not compromise the end result or, implicitly, the taste. The second concept shares a similar rationale, but rather than explicitly addressing what is absent (which is also readily discernible from the packaging), it places exclusive focus on the sensory attributes.

Original version	Sin gluten Mejor marca registrada ELS Mejor producto incluido en la lista de alimentos sin gluten
Recommended	Zero glutine Zero lattosio Zero limiti
Backtranslation	<i>No gluten</i> <i>No lactose</i> <i>No limits</i>
Rationale	This formulation explicitly highlights the absence of gluten and lactose in the products. It further emphasizes that these elements are not indispensable for the quality and overall appeal of the product.
Alternative	Buoni senza limiti
Backtranslation	<i>Tasty without limits</i>
Rationale	The rationale for this argument originates from the same premises discussed previously. Nevertheless, it is noteworthy that there is no explicit declaration regarding the gluten and lactose-free status of these products in this instance.

Table 7 Transcreation template for Gullón's campaign.

5.1.10 The Kellogg Company case study

Each morning, approximately 500 million individuals partake in their preferred breakfast cereal, with an estimated 128 billion servings of such morning repasts consumed annually. As with numerous specialty foods, breakfast cereal's origin can be attributed to serendipity rather than intentional planning. It was within the confines of a Michigan sanitarium that the Kellogg brothers, Keith and John Harvey, inadvertently stumbled upon the method for crafting delectably crisp cereals while conducting dietary experiments. Subsequent to several modifications in nomenclature, the entity that eventually evolved into the Kellogg Company has burgeoned into a multinational conglomerate, distributing its breakfast delights across 180 countries.

Kellogg's has maintained its primary focus on the specific demographic of families with children since its constitution. This market segment presents a unique challenge, as it necessitates both convincing and engaging children while at the same time conveying appropriate messages to parents. The company recognized early on that the packaging of its products plays a crucial role in this dynamic, a principle that remains relevant to this day. In order to align with parental expectations, it is imperative to emphasize the health benefits of nutritious foods

in advertising, on product packaging, and across all corporate communication channels. As a matter of fact, Kellogg's was among the pioneers in the 1930s to include nutritional information on its cereal packaging. This enduring belief in the value of providing consumers with comprehensive food nutrient information for their overall well-being persists today. As a result, Kellogg's allocates over 8% of its sales towards brand development, contributing significantly to the establishment of a robust brand presence in emerging markets.

The last instance of analyzing successful transcreations pertains to Coco Pops cereal. Coco Pops represents a range of breakfast cereals comprised of cocoa-flavored puffed rice, originating from the Kellogg Company and having been marketed since 1958. These cereals go by the moniker *Choco Krispis* in Portugal, Mexico, the Dominican Republic, El Salvador, Costa Rica, Honduras, Guatemala, Panama, Colombia, Venezuela, Ecuador, Peru, Bolivia, Brazil, Chile, Paraguay, Uruguay, and Argentina. Conversely, the name *Choco Krispies* is employed in Spain, Germany, Austria, and Switzerland (although it briefly assumed the same title in Italy before reverting to the original name). In the United Kingdom, where the product was introduced in 1961, it goes by the name *Coco Pops*. This nomenclature is also used in Hungary, Denmark, Bulgaria, Ghana, Malta, New Zealand, Ireland, Finland, Italy, Greece, Sweden, Israel, France, Belgium, the Netherlands, South Africa, Kenya, Uganda, Botswana, Hong Kong, Lebanon, Australia, Sri Lanka, and Korea. Curiously, despite Kellogg's being an American company, the United States do not feature on this extensive list of countries where Coco Pops cereals are available.

As foreseen at the outset of this chapter, in line with the escalating alterations in transcreations, the provided case study illustrates the extensive transformation of each component. This transformation occurs not solely in accordance with the language of the target audience, as previously observed, but also in alignment with the specific country to which the campaign is directed. Consequently, the advertisements on Kellogg's websites for this particular product are tailored to cater to audiences situated in the following geographical regions: United Kingdom (Figure 22a), Spain (Figure 22b) Italy (Figure 22c), Latin America (Figure 23b), South Africa (Figure 24b), Australia (Figure 24c) and New Zealand (Figure 24d). Due to the numerous advertisements available, a modified approach will be applied in analyzing this product. To maintain consistency with the approach demonstrated in previous examples, an initial comparison will be made among three advertisements from the three languages studied thus far. In the case of the Italian language, where only one advertisement is available, there was no basis for selecting one ad over another in this initial phase. For the English language, given the absence of a Coco Pops advertisement in the country where Kellogg's cereal was originally introduced, the ad from the UK site was chosen. This selection was made because Coco Pops made its debut in the UK during the 1950s. Regarding the Spanish language, the Spanish advertisement was selected due to its geographic proximity to the two aforementioned countries. Before going on with the analysis of the remaining advertisements, the two alternatives to the Italian transcreation

chosen by Kellogg’s will be proposed, so as to have an immediate reference with the conclusions that emerged from the comparison of the latter with the original ad. As a final part of this analysis, the remaining advertisements will be presented and compared with their British or Spanish counterparts.

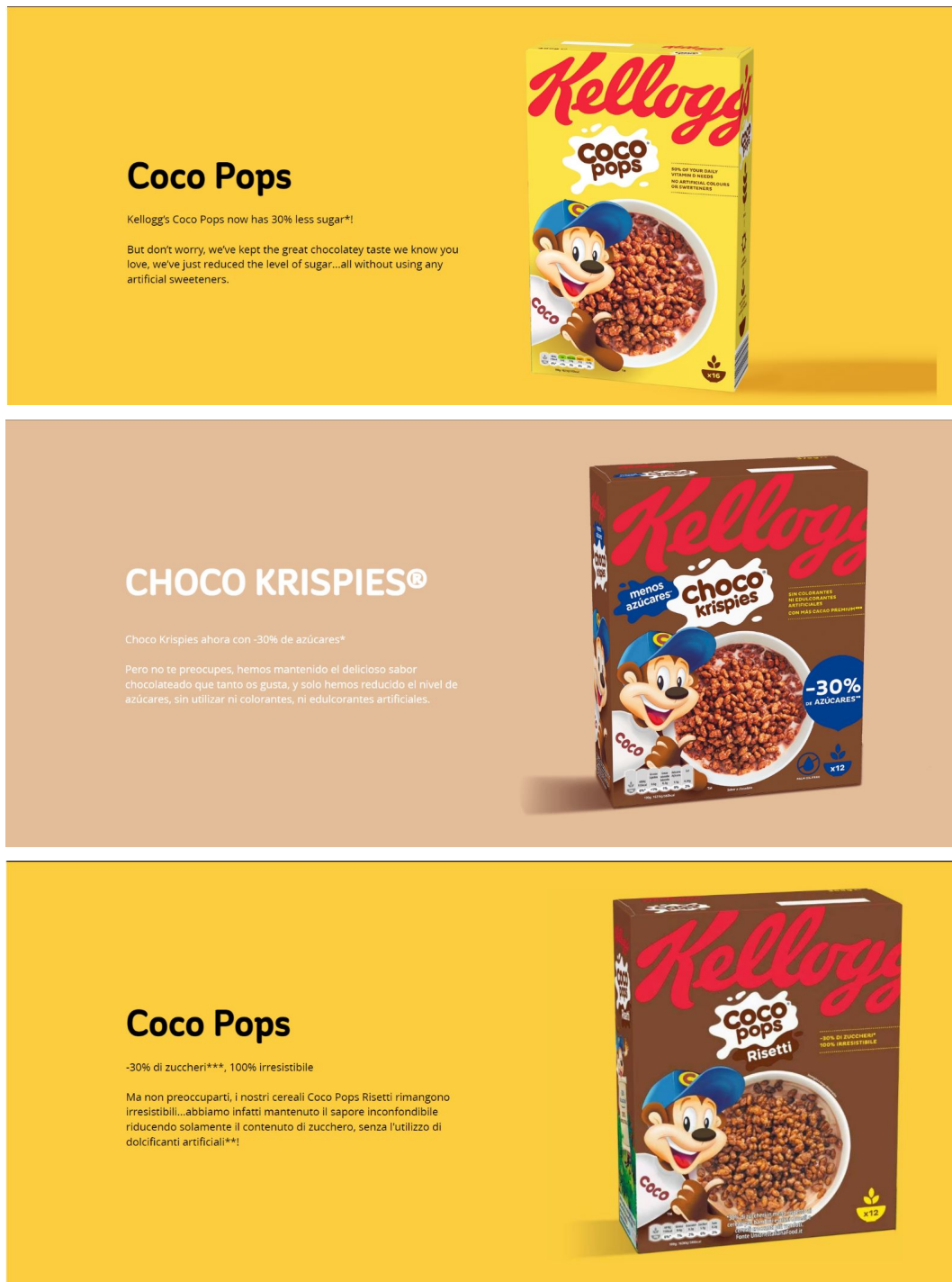


Figure 22. Coco Pops campaign: original in English (a), Spanish transcreation (b), Italian transcreation (c).⁵⁴

⁵⁴ https://www.kelloggs.co.uk/en_GB/brands/coco-pops-.html
https://www.kelloggs.es/es_ES/brands/choco-krispies-consumer-brand.html
https://www.kelloggs.it/it_IT/brands/coco-pops-consumer-brand.html

Examining the three advertisements, it becomes apparent that the fundamental structure remains consistent throughout. This structure entails a monochromatic background, a headline containing the cereal's name in the respective country, body text emphasizing sugar reduction while affirming the cereal's distinctive flavor, and the product box positioned on the right side. Notable distinctions are observed in two aspects. Firstly, the orientation of the product boxes in the transcreations differs from the original, facing the opposite direction and adopting a brown hue, possibly to enhance the chocolate concept. Secondly, there is a variance in the background color in the Spanish transcreation. In summary, the creative team at Kellogg's chose to adapt the UK advertisement for the other two European countries mentioned here.

The target audience Kellogg's aims to attract through the use of this product and advertisement might be worth noting. Kellogg's primarily targets two consumer segments: families with children and health-conscious individuals. When it comes to children, the objective is to make Kellogg cereals easily distinguishable on store shelves amidst a myriad of cereal options. The Kellogg Company meticulously designs its cereal boxes to captivate the attention of youngsters. The packaging prominently features Coco the monkey, whose cheerful demeanor, playful wink, and enthusiastic thumbs-up gesture toward the cereal are intended to engage children. Monkeys hold a special appeal for children, making the use of this mascot an effective strategy to pique their interest and draw their parents' attention to Kellogg's Coco Pops. It serves as a visual cue that resonates effortlessly with children, making it convenient for them to spot and prompting their parents to make the purchase. The graphics on this specific packaging serve the dual purpose of enhancing customer convenience and communication tailored to children. As for parents and older individuals who consume cereals, they prioritize the actual contents of the cereal box over its visual appeal. Their focus centers on the quantity of cereals within the box and the nutritional content. They seek a product that aligns with their health-conscious preferences by scrutinizing the nutrition facts labels. Thus, the body copy in these advertisements is directed towards this demographic, presenting nutrition information prominently. The mention of low sugar content and absence of artificial sweeteners is particularly attractive to this group of consumers. Such information shapes their perception of the product's value. As per Kotler and Keller (2006), customers evaluate offers to determine the perceived value they will receive before making a decision. Today's consumers are well-informed and discerning, armed with the means to verify a company's claims and explore superior alternatives. Naturally, parents seek healthy options for their children, just as adults prioritize their own well-being. By consistently updating the nutritional information on their products, the Kellogg Company ensures that its offerings align with evolving consumer preferences. Moreover, the company offers a variety of product options to cater to diverse consumer needs, a crucial aspect of the promotional element within the marketing mix. This underscores the significance of effective communication in marketing strategies.

The original English advertisement lacks a distinct separation into a headline and body copy. Instead, it distinguishes between the product name and its

corresponding description. Consequently, the proposals outlined in Table 8 predominantly pertain to the refinement of the body copy and its potential alignment, or lack thereof, with the product name.

The first two proposals adopt a highly similar approach. In essence, the original text extensively elaborates on the product, yet it fails to convey any vital information regarding the product's advertisement, save for the reduction in sugar content and the preservation of the chocolatey flavor. Furthermore, from a purely linguistic perspective, the sole noteworthy element is the use of an informal register. Due to these considerations, the first two proposals seek brevity, retaining the fundamental concepts while minimizing the space utilized. This strategy ensures enhanced readability, particularly for a more mature target audience. The first proposal reads as follows: *tutto il cioccolato che ami, ora con meno zucchero* ('All the chocolate you love, now with less sugar'). Meanwhile, the second proposal succinctly states: *meno zucchero, stesso gusto* ('Less sugar, same taste'). Should the client deem it necessary to include information not present in these versions, an asterisk can be appended at the bottom to emphasize nutritional details.

Alternatively, a third option entails a strategy akin to the one posited for the Russell Hubbs advertisement, as outlined in § 5.1.2. This strategy involves retaining a comprehensive and illustrative body copy similar to the one employed in the original Italian version, complemented by a succinct and attention-grabbing slogan: *Coco Pops: il segreto del buongiorno* ('Coco Pops: the secret to a good morning'). This approach ensures that the informative aspects are primarily tailored to the adult demographic, while introducing a slogan with broad appeal to both children and adults.

Original version	Coco Pops Kellogg's Coco Pops now has 30% less sugar*! But don't worry, we've kept the great chocolatey taste we know you love, we've just reduced the level of sugar... all without using any artificial sweeteners.
Recommended	Tutto il cioccolato che ami, ora con meno zucchero
Backtranslation	<i>All the chocolate you love, now with less sugar</i>
Rationale	The text has been significantly shortened to present a concise and direct sentence that promptly conveys the defining features of the promoted cereal. Simultaneously, this sentence caters to both the child and adult demographic.

Alternative	Meno zucchero, stesso gusto
Backtranslation	<i>Less sugar, same taste</i>
Rationale	See above.
Alternative	Coco Pops: il segreto del buongiorno
Backtranslation	<i>Coco Pops: the secret to a good morning</i>
Rationale	In this instance, given the absence of specific details regarding the cereal's composition, it could be prudent to retain the proposal on the left as the headline. Subsequently, the text from the Italian transcreation, which is available on the Kellogg's website for nutritional information, may be appended below the headline.

Table 8 *Transcreation template for Kellogg's Coco Pops campaign.*

From an advertising transcreation standpoint, target orientation is fundamentally considered the primary strategy and, to a large extent, one of its main strengths. A mix of demographic, geographic, and psychographic segmentation is employed by Kellogg’s to market its 1600 products in approximately 180 countries worldwide. The promotional methods employed emphasize a focus on the target consumers to establish a presence in their minds. The importance of penetrating the minds of customers is recognized by the company, which is also crucial for gathering customer insights. For this reason, Coco Pops cereal is advertised differently depending on the destination country. In this case, reference is made to Spain (Figure 23a) and Latin America (Figure 23b).

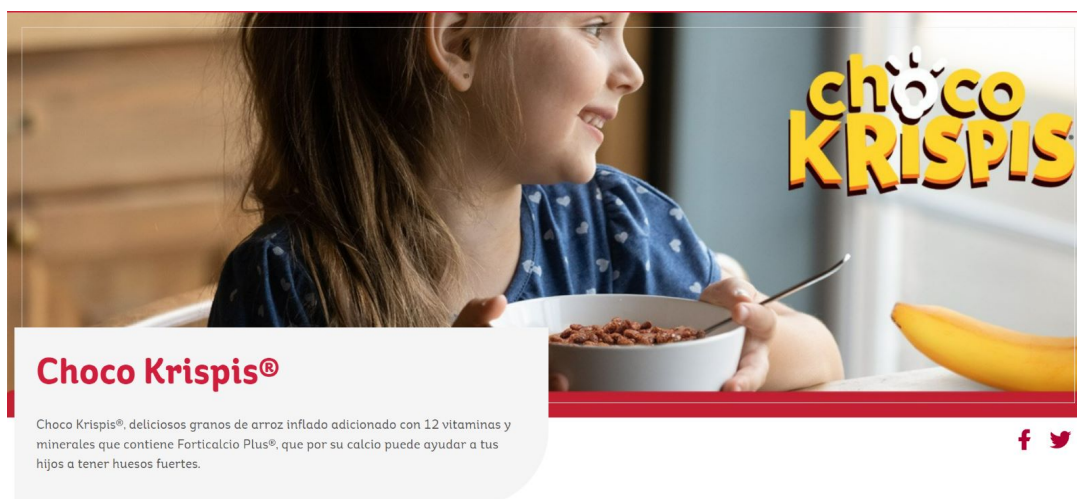
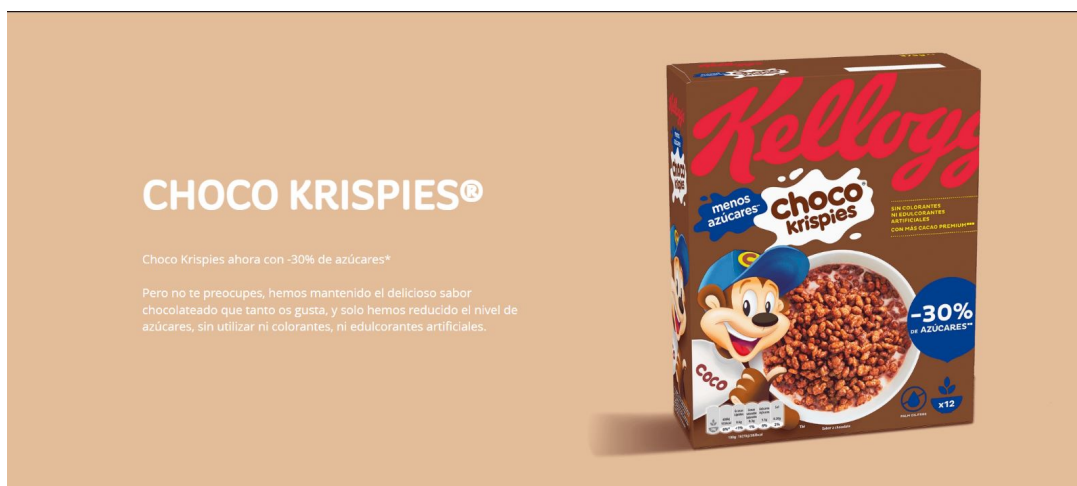


Figure 23. Transcreated Spanish Coco Pops campaigns: Spain (a) and Latin America (b).⁵⁵

The two transcreations exhibit variations in every aspect, encompassing the alteration of the product name itself. In Latin America, the name loses its ‘E’ for Krispies and is prominently displayed in the upper right-hand corner, featuring a font deliberately designed to resonate primarily with a child audience. Furthermore, the

⁵⁵ https://www.kelloggs.es/es_ES/brands/choco-krispies-consumer-brand.html
https://www.kelloggs.com.mx/es_MX/nuestras-marcas/kelloggs-choco-krispis.html

imagery depicting a young girl consuming the promoted cereal serves as an indicator of the primary demographic being children. Simultaneously, similar to the approach employed for transcreation targeted at the Spanish audience, the body copy centers around addressing parents' concerns. It delves into discussions about vitamins, minerals, and bone health. It is worth noting that there exist notable distinctions in the content of the body copy when compared to the Spanish version, despite sharing the same target audience. This approach aims to persuade parents that the cereal is a healthy choice for their children, capitalizing on their rationality. Another noteworthy element within the visual aspect of these transcreations is the strategic use of the colors red and yellow. These colors were not chosen randomly; instead, they align with principles of color psychology. Red is known to stimulate, arouse appetite, capture attention, and evoke hunger, while yellow elicits feelings of happiness and friendliness. When combined, these colors also create a sense of speed and swiftness, a phenomenon that is corroborated by the fact that prominent fast-food chains incorporate these two colors into their logos.

Kellogg's choice to create distinct transcreations for the two continents, even though they share the same language, can be attributed to the variation among Spanish-speaking countries. These differences encompass various forms and dialects of the Spanish language, with notable distinctions in their approaches to search marketing and responses to search queries, as highlighted by Bonfils (2014). While the specific elements employed by Kellogg's creative team for advertising differentiation remain undisclosed to the public, it must be said that the vast array of cultural and linguistic disparities across Spanish-speaking nations makes it impractical to enumerate or speculate on which ones Kellogg's considered. Intriguingly, Kellogg's decision to differentiate its marketing efforts extends solely to the two continents, grouping together all Central and South American countries. This approach disregards the multitude of linguistic and cultural nuances that characterize the American continent as a whole.

Similar to Spanish-speaking countries, English-speaking nations also exhibit differences. The Kellogg's website showcases distinct advertisements for Coco Pops in South African (Figure 24b), Australian (Figure 24c) and New Zealand (Figure 24d) markets. These will now be briefly contrasted with their UK counterpart (Figure 24a).

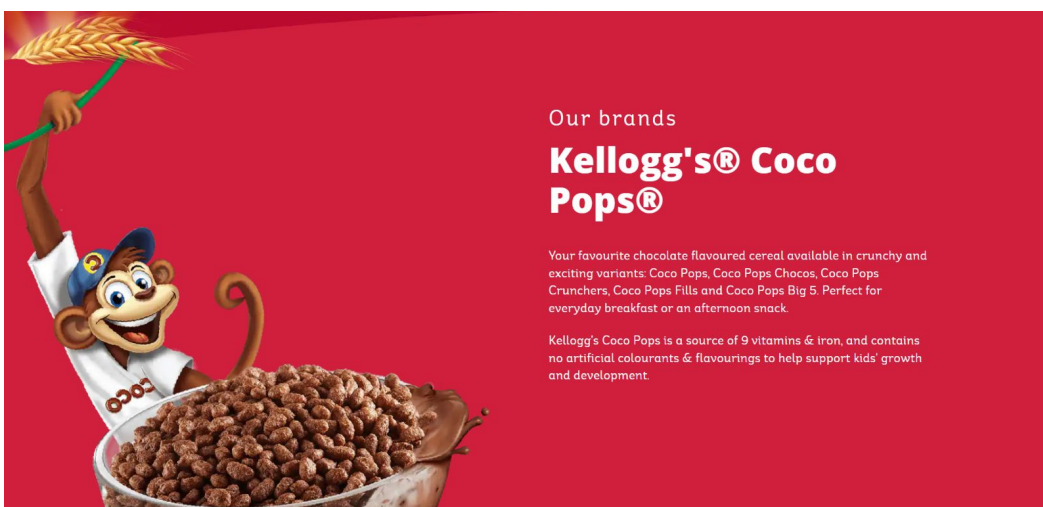
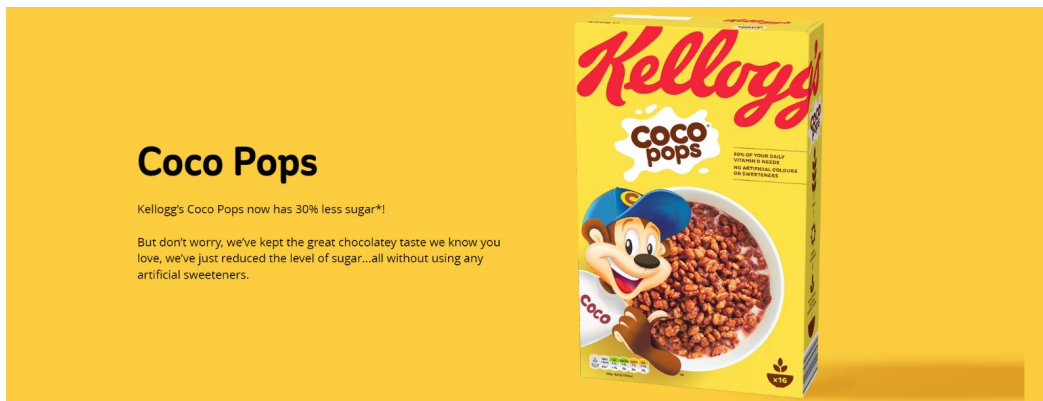


Figure 24. Transcreated English Coco Pops campaigns: UK (a), South Africa (b), Australia (c) New Zealand (d).⁵⁶

⁵⁶ https://www.kelloggs.co.uk/en_GB/brands/coco-pops-.html
<https://www.kelloggs.com/en-za/products/coco-pops.html>
https://www.kelloggs.com.au/en_AU/brands/coco-pops.html
https://www.kelloggs.co.nz/en_NZ/brands/coco-pops.html

Upon initial observation, the four advertisements exhibit significant distinctions. Commencing with the body copy, it is evident that in the South Africa campaign, it extends by an entire paragraph compared to the original version. This extended copy aims to highlight the presence of five distinct Coco Pops varieties within the target market, elucidate the typical usage of the product (specifically mentioning breakfast and afternoon snacks, unlike the original which leaves the timing of consumption to the consumer's discretion), and emphasize the nutritional benefits. Notably, the South African ad differs from its UK counterpart by explicitly mentioning vitamins, iron, colorants, and their role in child development, while omitting reference to sugar or any modifications in the recipe. These discrepancies may be attributed to various factors, primarily stemming from forthcoming market research findings, which suggest that there has been no actual reduction in the sugar content of the brand's cereals in the South African market. As a matter of fact, a BusinessTech survey encompassing approximately 70 cereal varieties available in South Africa reveals that the majority boast a remarkably high sugar content. Some brands even go as far as allocating a third of each cereal cup to pure sugar.⁵⁷ According to economic experts, Coco Pops may rank among the top five in the South African market's hierarchy of sugary cereals. As for the remaining two transcreations in Australia and New Zealand, they notably eliminate all textual elements from the advertisements, opting to display the product logo prominently on the left side.

According to the previously mentioned theory about using colors to attract customers in the field of gastronomy (§ 5.1.6), a discussion of the visual aspects can follow. In the three adaptations, a yellow background is featured, albeit with different shades than the original, and red is also present. The use of yellow is consistent with the Coco Pops product line, making it unsurprising in the context of the Australian and New Zealand transcreations. In contrast, red is typically associated with another Kellogg's product line, specifically Special K items. The decision by the company to modify the colors in the South African advertisement might appear unusual initially. Nevertheless, a visit to the Kellogg's ZA website reveals a comprehensive cultural adaptation to the South African audience. This adaptation extends from the choice of photographs to the utilization of the color red in various sections and lettering throughout the site. The specific selection of the color red remains somewhat unclear, especially since, in South Africa, red is traditionally linked to mourning, the shedding of blood during times of conflict, and the fight against racial segregation (as is also reflected in the nation's flag).

Concerning the three transcreated visuals, the cereal box has been replaced by a bowl that directly showcases the product in its typical usage, specifically with milk. One graphic element that distinguishes itself among the four English-speaking advertisements is the inconsistency of the character Coco. Although the monkey consistently sports a white T-shirt with his name and a blue hat featuring his initial within a yellow circle, there are a couple of minor variations. In the case

⁵⁷ (BusinessTech 2022) <https://businesstech.co.za/news/lifestyle/638921/this-is-how-much-sugar-is-packed-into-south-africas-favourite-cereals-in-2022/>

of Australia, the hat's tilt obscures the top, necessitating the placement of his name on the inner side of the visor in full view. Conversely, in South Africa, while the features remain unchanged, a noticeable alteration is the reversed writing of the 'C' and the name, possibly a result of a last-minute image reversal. Moreover, the physical characteristics of the mascot undergo more or less noticeable changes across all four advertisements. In the South African and New Zealand advertisements, the monkey even possesses blue eyes. While some online fandoms document changes in the mascot's design over the years, no information has been located regarding the variations in Coco's physical attributes in different nations, let alone the rationale behind these choices.

5.2 Analysis of failed transcreations

Although there have been documented instances of successful transcreations, it is equally compelling to examine instances that demonstrate how transcreation, aside from being instrumental in the triumph of a promotional campaign across diverse global markets, can also serve as the catalyst for its utter failure. The subsequent analysis delves into a notable case study.

5.2.1 *Pepsi's advertisement failure*

The narrative of Pepsi's humble beginnings commences in 1893 within New Bern in the USA, when a pharmacist named Caleb Bradham created a unique tonic designed to assist in digestion, subsequently christened *Brad's drink*. As the beverage garnered increasing popularity, it was rebranded as *Pepsi-Cola*. However, Caleb Bradham's prosperity was short-lived. In the midst of World War I, as sugar prices plummeted, he found himself burdened with an excess of costly sugar inventory, leading to the bankruptcy of Pepsi-Cola. Following subsequent acquisitions and bankruptcies, the company was acquired by the CEO of Loft Inc., who rebranded it as *The Pepsi-Cola Company*. PepsiCo then decided to adopt a red, white, and blue logo as a symbol of patriotism during World War II.

Among PepsiCo's wide array of products, particular emphasis is placed on Pepsi Max for the purposes of this thesis. The differentiation between Pepsi and Pepsi Max stems from the composition of these beverages. Pepsi ranks as one of the foremost cola beverages available globally, enjoying widespread distribution across almost every country. Its primary competitor universally remains Coca Cola. In response to the latter's introduction of Diet Coke, targeting health-conscious consumers with reduced sugar and zero calories, Pepsi mirrored this move. In 1993, Pepsi introduced a new cola variant, promising not only a low-calorie, sugar-free option positioned as a wholesome alternative to Pepsi and Diet Pepsi but also an energy-providing beverage when needed.

Originally intended solely as a digestive aid, Pepsi has transformed into a beverage associated with companionship, festivities, and a symbol of the new generation. Pepsi's brand identity is widely recognized for its contemporary and youthful character. Consequently, Pepsi remains dedicated to the utilization of brand ambassadors and celebrity endorsements to establish a connection with the younger demographic. To achieve this, it employs innovative concepts, distinctive packaging, captivating slogans, and marketing approaches aimed at capturing the attention of the youth. This approach extends to Pepsi Max's international *#THIRSTYFORMORE* campaign, launched in 2022 in anticipation of the Qatar World Cup. The campaign centers on celebrating an enduring thirst for excitement, entertainment, and unforeseen outcomes. Discussing this fresh campaign, Gustavo Reyna, Pepsi's Senior Director of Global Marketing, remarked: "At Pepsi, our brand DNA has always been fueled by youth culture—whether that's being at the forefront of product innovation or tapping into what moves culture to shape our epic entertainment experiences. 'Thirsty for More' is our commitment to celebrating the never-ending desire of those who challenge the expected and want to have fun, while driving deeper connections with our consumers through a shared passion for things like football

and music, unique experiences and of course, the best tasting cola.” Although the World Cup has concluded, and the #THIRSTYFORMORE advertisements no longer feature football players, the spring 2023 campaign promoting Pepsi Max in the UK (Figure 25a) is an evolution of this slogan. Additionally, transcreations for the Spanish (Figure 25b) and Italian (Figure 25c) markets have been crafted based on this theme.



Figure 25. Pepsi Max campaign: original English (a), Spanish transcreation (b), Italian transcreation (c).⁵⁸

⁵⁸ <https://www.pepsi.co.uk>
<https://www.pepsi.es>
<https://www.pepsimax.it>

Departing from the Spanish transcreation, the primary focus of the visual element in this instance is directed towards the blue background and the glass bottle of Pepsi, although the bottle is not fully revealed. These elements diverge from the original campaign and its associated hashtag, *Thirsty for more*. The most significant departure from the original advertisement, however, pertains to the blue color. In the Spanish transcreation, the background color differs substantially from both the prevailing blue shade of the current Pepsi logo and the hue of the background circles in Figure 25a. Upon examining the various transformations in Pepsi's logo and visual identity throughout its history, it becomes evident that the chosen shade in the transcreation aligns more closely with those employed in past logos, particularly those from 1987 and 2006, as depicted in Figure 26. This is in contrast to the present logo (which, it should be noted, will undergo another alteration in 2024, as emphasized in Figure 27).



Figure 26. A few of Pepsi logos through the years.



Figure 27. Current Pepsi logo vs the new design to be launched in 2024.

The color seems to resemble the aforementioned ones, but it remains speculative whether it matches them. This uncertainty arises from the fact that the transcreated advertisement incorporates very dark shades that deviate from the original colors. These alterations fail to convey the refreshing sensation associated with the condensation-covered bottle and do not effectively communicate the message of excellence intended by the text on the side. Furthermore, the text on the side appears somewhat generic, mirroring the slogan in the original ad, which proclaims the product to be “much more than good” despite its sugar-free nature. The transcreation lacks a clear indication that it pertains to the Pepsi Max advertisement rather than Pepsi in

general. In contrast to the original ad, which links Pepsi Max to an enhanced evening experience, the transcreation merely emphasizes the product's quality. The sole reference to the absence of added sugars is found in the text on the bottle, which aligns with Pepsi Max's rebranding initiative in the UK since 2012, promoting *Maximum Taste, No Sugar*. However, the fine print on the bottle's neck is unlikely to be the viewer's primary focus in an advertisement of this scale and structure. Notably absent in the Spanish transcreation are the distinctive elements typically associated with Pepsi advertisements. This absence, coupled with the aforementioned shortcomings, renders the transcreation rather lackluster. In today's competitive landscape, going unnoticed can spell disaster for a brand. Therefore, it can be concluded that this transcreation falls short, as will be further detailed in the subsequent analysis.

In the original version, two individuals from distinct cultural backgrounds and ethnicities were depicted enjoying pizza and consuming Pepsi, emphasizing the social aspect of the scenario. On the contrary, the Italian adaptation places greater emphasis on the product itself, featuring a prominently displayed can (of altered dimensions compared to the original) with Pepsi's brown beverage immediately behind it. This composition, set against a black backdrop, highlights the product rather than the social context that the original campaign aimed to associate with Pepsi. Regarding color choices, the Italian rendition retains the original's white lettering, though it varies in font sizes and incorporates the word *scelte* ('choices') in light blue. Interestingly, this shade of light blue closely resembles the one from Pepsi's 1973 branding, rather than aligning with the current logo or the original campaign's color scheme (see Figure 26). Furthermore, the slogan appears somewhat disconnected from the #THIRSTYFORMORE campaign in the Italian adaptation. It conveys the idea that an individual has consciously chosen a healthier lifestyle, and in this instance, the choice is represented by the act of consuming the beverage. However, this message may not be immediately apparent, especially to someone unfamiliar with the product who encounters the advertisement for the first time. Given its apparent detachment from the larger campaign, coupled with its failure to convey a compelling message to potential consumers, the Italian transcreation is considered unsuccessful, as will be discussed in the subsequent paragraphs.

In its pursuit of establishing itself as a modern brand, Pepsi consistently endeavors to remain attuned to emerging trends while formulating marketing strategies centered around customer preferences. Positioned as a brand oriented towards the younger generation, Pepsi has consistently garnered the interest of teenagers and a youthful clientele. However, the conspicuous absence of this pivotal aspect in Pepsi's recent transcreations gives rise to initial feelings of detachment. Specifically, the notable use of larger fonts for both *mejor* and *scelte* appears to almost overly accentuate Pepsi's eagerness to encourage product purchases, inadvertently recalling the enduring rivalry between the brand and its historical adversary, Coca-Cola. In this regard, it can be observed that the Spanish transcreation does not effectively convey its intended message, lacking a self-sustaining quality. The transcreated text seemingly implores consumers to choose Pepsi, asserting its superiority, as if imploring them to embrace the product in Spain as they do with other brands. Statista's data from 2022

reveals that among the top ten soft drink brands consumed in Spain, Pepsi holds only the seventh position, while Coca-Cola dominates the rankings with a Consumer Reach Point of 131 million.⁵⁹ Being a ‘second player’ can be tough, but this outcome is an inherent consequence of consistently being compared to Coca-Cola, a parallel often invoked even by both brands themselves in their advertising campaigns. A concrete illustration of this occurred in 2013, when Pepsi opted to perpetuate the ongoing Pepsi vs. Coke narrative by introducing a Pepsi can disguised as Coca-Cola, cleverly capitalizing on the trend of choosing eerie disguises during Halloween (see Figure 28).

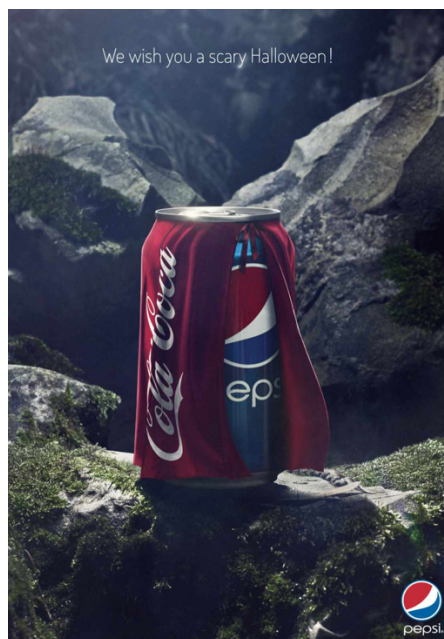


Figure 28. Pepsi's 2013 Halloween campaign.

As previously mentioned, the Italian advertisement is hindered by the text used in its transcreation. When examining the specific sentence in question, it becomes unclear what type of choice the purchaser is making solely by acquiring a Pepsi Max. Moreover, for the Italian audience, this sentence's structure immediately evokes memories of the *Priceless* slogan—a renowned advertising campaign crafted by Mastercard in 1997. This campaign gained tremendous popularity in Italy, enduring for at least a decade and even influencing advertisements for various other brands over the years. It still serves as inspiration for memes and jests in social settings. Mastercard's campaign aimed to address concerns that everything was becoming commoditized, conveying an ethical message: *Ci sono cose che non si possono comprare, per tutto il resto c'è Mastercard* (Italian rendering of its English version: 'There are some things that money can't buy; for everything else, there's Mastercard').⁶⁰ Hence Figure 25c's message from Pepsi seems somewhat reminiscent of Mastercard's slogan, although perhaps unintentionally. While this

⁵⁹ (Orús 2023) <https://es.statista.com/estadisticas/472638/marcas-de-bebida-lideres-en-espana/>

⁶⁰ <https://www.youtube.com/watch?v=Sa9WHI92szw>

may be coincidental, the mere act of evoking another product, even inadvertently, within one's own advertising does not align well with the marketing campaign's objectives. Furthermore, this phrase appears biased and unrelated to the depicted context in Italian. To truly grasp Pepsi's advertising in this instance, one must embark on a web search to find an explanation of the campaign. Initiated in 2021, the campaign revolves around Pepsi Max's decision to promote its product based on choices and the freedom to make them. It primarily emphasizes creativity—an aspect universally appealing, transcending borders. The core concept revolves around the idea that every individual is called upon to make choices throughout their life, and Pepsi Max celebrates all forms of decisions. This particular Pepsi Max campaign was meticulously tailored for the Italian audience, serving as a tribute to courage. Making decisions necessitates boldness, enabling individuals to not only follow established rules but also establish their own, thus giving life to each person's world. Voices echoing this sentiment belong to Ethan, Victoria, Thomas, and Damiano, collectively known as Måneskin—the Italian band that has reinvigorated Rock'n'roll's prominence.⁶¹ Their song *Zitti e Buoni*, the victorious entry in Eurovision 2021, provides the rhythm for the visuals. The song's lyrics exude energy and a resolute desire to stand out. The band expressed that the Pepsi Max campaign underscores the importance of believing strongly in oneself and forging one's path without fear, a theme dear to them and a recurring motif in their music. This campaign represents a noteworthy departure for the brand, being the first time it has employed geolocation in its marketing history, aiming to establish a closer connection with the Italian audience. The content, form, and style align with the target market's culture, embracing its values and language. This approach combines geolocation with Pepsi's marketing strategies, typically infused with contemporary pop culture elements, wit, and an aura of coolness to resonate with the younger demographic. Celebrities from the world of pop, athletes, and music frequently feature in their advertisements and promotions. The intent behind this strategy is commendable, and a comprehensive view of the 2021 advertisement suggests a campaign that can indeed be effective. However, when examining the 2023 campaign and considering Pepsi's marketing history, the text component in question may hold some relevance. Nevertheless, when viewed in isolation, and given that two years have elapsed since the release of an advertisement that failed to gain viral traction in Italy—resulting in most of the population not recognizing it based solely on a catchphrase—it loses its meaning. Hence, if the Italian public must resort to web searches to decipher the meaning of the ad presented in Figure 25c, it becomes evident that something went amiss, and the transcreation cannot be deemed successful for the year 2023.

While the aforementioned analysis highlights the shortcomings of Pepsi Max's transcreation efforts, it is important to recognize the underlying potential of this campaign. The forthcoming transcreation proposals, as outlined in Table 9, endeavor to showcase this potential while retaining the thematic elements that the company has strived to align with its Italian campaigns over the past two years. In particular,

⁶¹ <https://www.youtube.com/watch?v=zawGw9n8e04>

the two options aim to sustain the concept of *choose/choice(s)*, as originally introduced with Måneskin's 2021 campaign.

The first proposal encompasses both the element of *choice* and the attributes of the beverage, which, in essence, is the product being promoted. This crucial detail was overlooked in the 2023 Italian campaign, rendering it ineffective. Consequently, the selected phrase is *massima scelta, Massimo gusto, (zero zucchero)* ('maximum choice, maximum taste, (zero sugar)'), with the third part enclosed in parentheses. The rationale behind this choice is that the advertisement could function effectively with or without it. The ultimate decision regarding its inclusion would hinge on the level of product detail the company intends to convey. This proposal, in any case, preserves the open-ended notion of *choice*. It can allude to the liberty of choice in various aspects of life, the act of selecting the Pepsi brand, and the conscious decision to opt for a sugar-free product. This last concept is closely associated with the reference to taste, emphasizing it as 'maximum' to both tantalize potential customers into purchasing the beverage (as the phrase *maximum taste* virtually allows one to savor Pepsi in advance) and to implicitly affirm that even without added sugars, the taste remains uncompromised. For this first proposal, the intention is to retain the aforementioned text as the sole textual component, without introducing any additional body copy (despite the fact that the original ad lacked any actual body copy, for analytical purposes and to facilitate the subsequent table compilation, the original ad's hashtag is regarded as such).

The second option is *ci sono tanti modi di scegliere* ('there are many ways to choose'). This wording implies the option of selecting a sugar-free product and acknowledges the diversity that defines our world, affording each individual a range of choices. Simultaneously, it subtly alludes to the act of choosing Pepsi over its competitor, Coca Cola, when purchasing this product. Whether to retain this implied choice, which cannot be explicitly stated in Italy due to legal constraints, or to solely emphasize their own product, leaving no room for alternative interpretations, is a decision for the client to make. Nevertheless, the headline might not clearly convey the contents of the can to consumers, particularly those unfamiliar with Pepsi products. To address this, a brief and concise body copy is recommended, complementing the catchy headline and highlighting the soda's key attributes: *max gusto, zero zucchero* ('max taste, zero sugar').

<u>Headline</u>	
Original version	Better with
Recommended	Massima scelta Massimo gusto (Zero zucchero)
Backtranslation	<i>Maximum choice</i> <i>Maximum taste</i> (Zero sugar)
Rationale	The concept of <i>choice</i> remains flexible, encompassing both life decisions and the potential purchase of Pepsi Max. Similarly, the allusion to the undiminished taste despite the absence of sugar remains open-ended. The last phrase, enclosed in parentheses, may be included or omitted based on the desired level of information to convey, with its exclusion not diminishing the advertisement's impact.
<hr/>	
Alternative	Ci sono tanti modi di scegliere
Backtranslation	<i>There are many ways to choose</i>
Rationale	Very vague reference to the possibility of choosing (see above). This option omits any mention of taste and general product characteristics, prompting the inclusion of the second alternative in the body copy.
<hr/>	
<u>Body copy</u>	
Original version	#thirstyformore
Recommended	/
Backtranslation	/
Rationale	By already having the information about the product in the headline, it is unnecessary to put it twice.
<hr/>	
Alternative	Max gusto Zero zucchero
Backtranslation	<i>Max taste</i> <i>Zero sugar</i>

Table 9 Transcreation template for Pepsi's campaign.

Considering the ineffective Italian transcreation chosen by Pepsi, altering the visual component could serve as a viable solution in this context. As noted in § 4.2.2.2, the comprehensive aesthetic framework does not rest solely on the translator but rather reflects a collaborative endeavor. Hence, it is advised to modify the image to achieve a more cohesive outcome. Given Pepsi's adoption of the 2021 campaign featuring the Italian band Måneskin, one potential approach could involve showcasing them in the advertisement.

Pepsi has a history of creating ineffective campaigns, and a notable global example is the 2017 advertisement featuring American model Kendall Jenner.⁶² The commercial, with a duration of approximately two and a half minutes, depicts Kendall in a blond wig and silver dress engaged in a photo shoot. In the midst of her work, she and others in the ad become distracted by passing protesters. Consequently, she abandons her makeup and wig, donning denim, sneakers, and a T-shirt to join the demonstrators. The advertisement reaches a climax when the procession encounters a police barricade. Kendall takes on the role of a peacekeeper, offering a can of Pepsi to an officer who accepts it with a smile, resulting in jubilation and the commercial's conclusion. The ad can be best described as tone-deaf, as Pepsi appears oblivious to the gravity of the message it conveys. It erroneously portrays protests as a trendy and enjoyable activity for young people, whereas in reality, protests typically stem from profound disagreement, outrage, concern, or fear. None of these emotions are evident in the Pepsi ad. Moreover, the ad has drawn comparisons to the Black Lives Matter movement, even though it is unlikely that Pepsi intended to evoke such associations. Nevertheless, the fact that viewers made this connection is a primary reason why the ad failed. It appears as though Pepsi attempted to exploit a significant issue for the purpose of promoting soda sales. Consequently, the Pepsi commercial featuring Kendall Jenner, as acknowledged by Pepsi itself later, missed its mark. The video was removed from official channels and classified as an epic failure by major global news outlets and internet users.

Evidently, the situations at hand diverge, with the thesis centering on unsuccessful transcreations rather than campaigns that fail from their inception. Nevertheless, it remains evident that a strategy focused solely on young audiences, devoid of consideration for potential implications and comprehensible cultural references, proves ineffective. Such an approach can lead to either disinterest in the advertisement, as exemplified in Figure 25b and Figure 25c regarding the transcreations, or even adverse publicity directed at all products under the brand, as demonstrated in the 2017 commercial.

In general, the cases presented in this context exemplify the operational aspects of (geo)localization, highlighting the significance of continual cooperation and interaction with other stakeholders involved in the production, localization, and dissemination of content within a market distinct from its origin. In the absence of these factors, attaining satisfactory outcomes becomes challenging, if not unattainable. Likewise, the 11 campaigns featured provide insights into the variations in market dynamics and underscore the essential role of cultural awareness in achieving success with diverse target audiences.

⁶² <https://www.youtube.com/watch?v=uwvAgDCOdU4&t=9s>

Concluding remarks

The aim of this MA thesis was to examine the methods and implementation of transcreation within the realm of marketing and advertising. This exploration sought to establish its distinctiveness from translation and other language-related services, emphasizing its role as a consulting service tailored for companies aiming to expand into the global market. Despite being a subject of considerable debate among professionals, there remains a lack of a universally accepted definition that reconciles the diverse perspectives surrounding transcreation.

The main objective of this work was to clarify and delineate the concept of transcreation, emphasizing its distinction from translation and related services. Transcreation, as examined herein, demonstrates unique traits and complexities that set it apart. It encompasses not only the linguistic transfer between languages but also includes various elements such as imagery, auditory components, color schemes, and other culturally nuanced factors. Moreover, the analysis presented in the last chapter, alongside the practical application of transcreation for the Italian market, serves as a tangible illustration supporting the argument that transcreation goes beyond the mere translation of a *headline*. It primarily serves the purpose of conveying a compelling message, prioritizing substance over form, while considering cultural, economic, and societal facets of the target audience. Consequently, this process often necessitates a comprehensive reworking of the source material, demanding a blend of multimodal and interdisciplinary skills.

On the other hand, the analysis delving into existing transcreations served a dual purpose: elucidating its current standing in the market and underscoring its significance. This examination revealed multifaceted aspects while addressing the inquiries outlined in the methodological chapter, exploring the prevailing trends in global advertising transcreation employed by corporations. For conclusive insights, it is imperative to consider all the eleven advertisements, including Pepsi's case study. Despite being categorized as a failed transcreation in the preceding chapter, it remains a widespread campaign in Italy. Hence, irrespective of its outcome, it serves as a valuable resource for deducing contemporary market trends. The analysis aimed to demonstrate that a complete overhaul of all advertising components does not equal effective transcreation. All the eleven case studies notably affirmed this notion, particularly through the unsuccessful transcreation. Despite a complete departure from the original, it failed to resonate with the intended audience—a contrast to transcreations that adhered more closely to the source material, maintaining their effectiveness.

When considering the current landscape of transcreation features, it is important to note that among the eleven campaigns reviewed, five do not tailor specific transcreations for the intended market. Instead, they craft a single campaign for the international market, later translating it into various languages as needed. While some additional alterations are made in most instances, noticeable similarities between the different campaigns still persist. Additionally, with the exception of isolated cases wherein transcreation necessitates a complete overhaul encompassing image, text, and occasionally packaging and targeting, the predominant features chosen by the examined companies while

transcreation can be categorized into four main groups: brand (advertising) history and continuity among the three analyzed advertisements (54%), presence of stereotypes (36%), brand identity (36%), and political references (18%). Figure 29 displays a graph that highlights the trends identified within the selected advertisement sample.

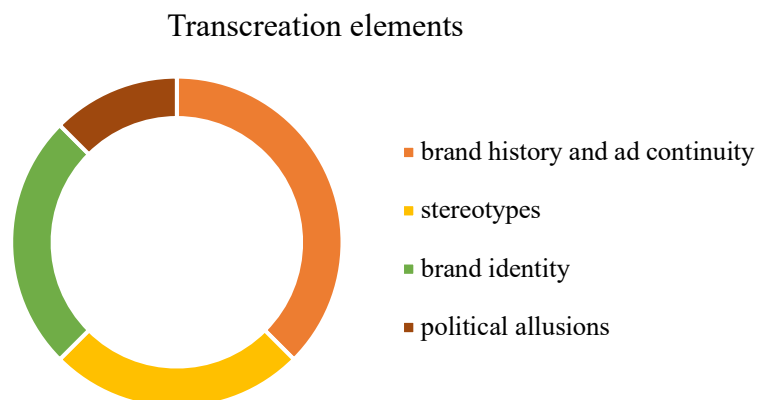


Figure 29 *Transcreation elements most used by the companies considered.*

Certainly, these categories are quite broad, but, considering that the main purpose of the thesis is not to delve into the marketing strategies of the chosen companies extensively, it is not productive to delve deeply into the various nuances for these concluding remarks. For the sake of illustration, the broader category labeled *stereotypes*, for example, encompasses ads containing references that could be seen as stereotypical towards the source culture, as well as those with stereotypical references adapted to the target culture in transcreation. Additionally, this category also includes other facets of stereotypes, including gender stereotypes.

In the current landscape, the escalating presence of foreign companies establishing branch offices abroad necessitates the role of transcreation experts for the effective adaptation of global advertising and promotional campaigns. When contemplating the substantial annual investments in worldwide advertising and promotional endeavors, the intangible nature of the products and services in question becomes evident, yet they possess remarkable potential. A mere sentence holds the ability to imprint itself in a reader's memory and prompt action, whether it involves continued engagement, inquiry into a specific product, or its purchase. These succinct word sequences wield substantial influence that must endure irrespective of the target audience—be it English, Spanish, or Italian-speaking—as evidenced by the advertisements discussed in this MA thesis.

The significance of the gains achieved through engagement in the realm of transcreation is substantiated by the considerable responsibility shouldered by experts in executing adaptations. A successful campaign correlates with heightened profits for the company promoting the marketed product. Recognizing transcreation as a service operating within a distinct domain, demanding specific expertise and well-defined objectives, underscores the imperative to view it autonomously, separate from other services. This emphasizes the emergence of multifaceted, cross-disciplinary profiles in the translation market. Therefore, initiating the training of professionals, particularly

through university programs dedicated to translation, becomes advisable as language proficiency significantly influences performance in this field. This approach nurtures individuals capable not only of understanding their native language, culture, and society but also of generating creative, captivating original content. They possess the ability not only to comprehend and translate the ideas embedded in a foreign text but also to craft a rendition that mirrors the source version's effectiveness. Such renditions maintain the content essence while potentially diverging from the original form.

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List of figures

Figure 1. Translation Matrix Diagram (adapted from Gaballo 2012: 109).....	21
Figure 2. Advertising media owners' revenue worldwide from 2014 to 2027.	30
Figure 3. Domestic market model.....	34
Figure 4. Network model.	35
Figure 5. Smart centralization model.....	35
Figure 6. Esso's transcreated Italian campaign (1959).	42
Figure 7. Esso's original US campaign (1959).	42
Figure 8. Nivea's 2018 advertisement.	48
Figure 9. Screenshots of the three (now deleted) videos from Dolce&Gabbana's campaign.....	50
Figure 10. Annual trend of advertising investment in Italy from 1989 to 2022.	66
Figure 11. Advertisement structure according to Testa (2006: 60).	85
Figure 12. Vodafone campaign: original in English (a),	93
Figure 13. Russell Hobbs campaign: original in English (a),	98
Figure 14. Carapelli campaign: original in Italian (a),.....	104
Figure 15. Transcreated Carapelli Spanish campaign (a) and its English translation(b).....	107
Figure 16. Mutti campaign: original in Italian (a),	109
Figure 17. Olaz campaign: original in English (a),.....	112
Figure 18. Gillette campaign: original in English (a),	120
Figure 19. Kinder Joy campaign: original in Italian (a),.....	126
Figure 20. Tic Tac campaign: original in Italian (a),	130
Figure 21. Gullón campaign: original in Spanish (a),.....	133
Figure 22. Coco Pops campaign: original in English (a),	138
Figure 23. Transcreated Spanish Coco Pops campaigns: Spain (a) and Latin America (b).....	142
Figure 24. Transcreated English Coco Pops campaigns:	144
Figure 25. Pepsi Max campaign: original English (a),	148
Figure 26. A few of Pepsi logos through the years.	149
Figure 27. Current Pepsi logo vs the new design to be launched in 2024.	149
Figure 28. Pepsi's 2013 Halloween campaign.	151
Figure 29 Transcreation elements most used by the companies considered.....	158

List of tables

Table 1. Detailed information about the ads that are part of the corpus.	79
Table 2. Transcreation template for Italian proposals.	89
Table 3 Transcreation template for the Vodafone campaign.	96
Table 4 Transcreation template for the Russell Hobbs campaign.	102
Table 5 Transcreation template for the Regenerist campaign.	116
Table 6 Transcreation template for the Gillette BODY campaign.	124
Table 7 Transcreation template for Gullón’s campaign.	136
Table 8 Transcreation template for Kellogg’s Coco Pops campaign.	141
Table 9 Transcreation template for Pepsi’s campaign.	154

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